THE ANALYSIS OF FORM IN MUSIC

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THE ANALYSIS

OF

FORM IN MUSIC

BY

F. J. LEHMANN

Professor of Theory in the Oberlin Conservatory of Music, author of Lessons in Harmony, Simple Counterpoint, and Harmonic Analysis.

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INTRODUCTION

The principal purpose of this book is to supply a text on the Analysis of Form in Music for the Oberlin Conservatory of Music, that is comprehensive, concise, and directly applicable to analysis.

Symbols are used in charting the various forms. This the author considers a distinct advance in bringing the forms as a whole clearly before the eyes of the analyst. The symbols used were, with very few exceptions, originated by Mrs. Meriam B. Lee-Tracy, of the Class of 1904, O. C. M.

Instead of printing the examples out in full, only their source, except in a few instances, is indicated. Since in the usual text on Musical Form it is impossible to illustrate all the forms in full, it is customary to abbreviate them as much as possible. This has not always proven successful, for in many instances it is necessary to see the composition as a whole to grasp the points involved.

With very few exceptions the author has confined his references to such works as should be in the library of every musician, and that will be, at the same time, a good selection for the analysis of Form, namely:—Mendelssohn, Songs without Words; Chopin, Mazurkas: Mozart, Sonatas; Beethoven, Sonatas; Bach, Well Tempered Clavichord; Bach, Inventions.

As far as possible points that have to do with composition only have been omitted. Only those that bear directly on the analysis of Form have been used.

F. J. Lehmann.

Oberlin, Ohio, Jan. 7, 1919.

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FORM IN MUSIC.

CHAPTER I.

1. Form in Music is the art of combining various musical ideas in such a manner that they form a uniform whole. The manner in which this is done is gathered from the practices of the masters during the past centuries.

Form in Music may also be defined as "order in music," and is characterized by the regular grouping of measures and of groups of measures.

2. In order to express clearly and concisely, on paper, the various forms, a series of symbols will be used to represent the various parts and the cadences most frequently used.

The following symbols have reference to cadences only. The right hand end of the line is the symbol to be considered.

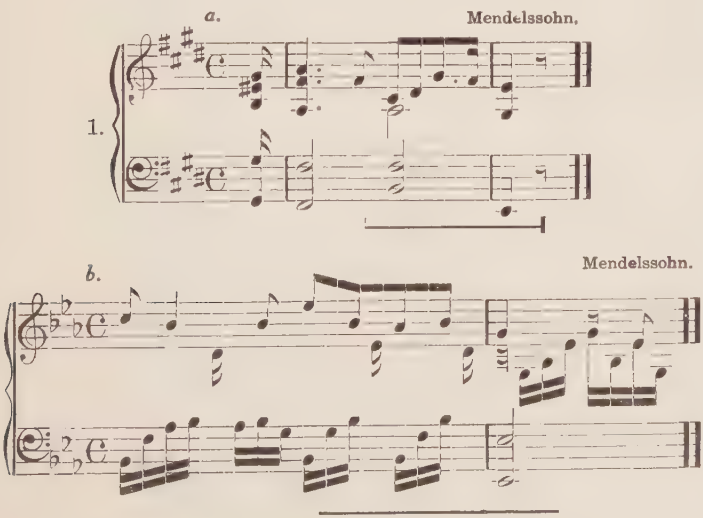
a ———————— Perfect authentic cadence in the Tonic key.

b ———————— Imperfect authentic cadence in the Tonic key.

c ———————— Half cadence in the Tonic key.

d ———————— Authentic cadence in the Dominant key.

e ———————— Authentic cadence in the Mediant key. [Fig. 1.]



c. Mendelssohn.

d. Mendelssohn.

e. Mendelssohn.

3. For cadences in other keys than the above, use the symbols for the half, perfect, and imperfect authentic cadences used for the Tonic key, and add the name of the key desired under the cadence symbol as follows:—

E g D♭

The first of these symbols represents a half cadence in E major; the second, a perfect authentic cadence in g minor; the third, an imperfect authentic cadence in D♭ major.

4. In unusual cadences write the key and the chord, using symbol *b*, as follows:—

E♭ IV d II$^{6}_{5}$

5. The symbol × × × × × represents contrasting or different material.

6. The beginning of the line is usually marked |———— , adding whatever cadence is required.

The application of the above symbols will be fully treated in the course of the work.

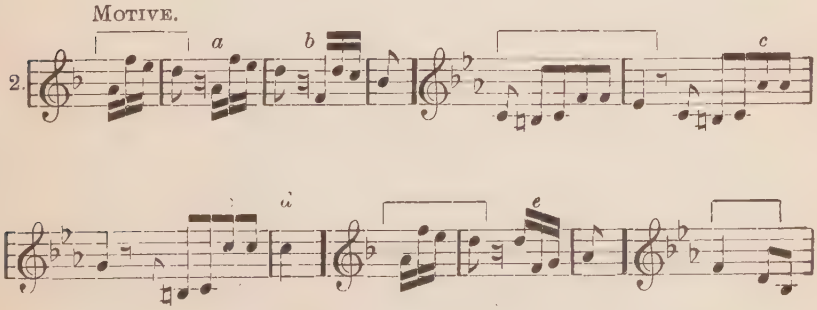
The Motive

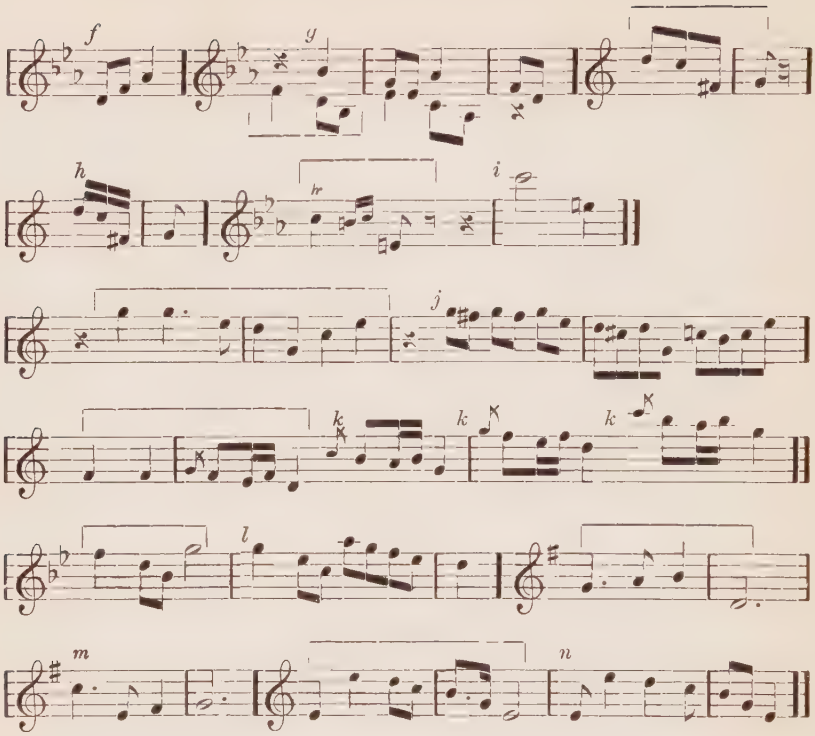
7. The Motive is a short, terse, musical idea from which a musical composition is developed. Its length is variable, from two notes to two measures, seldom more. It is subject to various transformations. The following are the most frequently used transformations:—

a Absolute repetition.
b Relative repetition (transposition).
c Interval expansion.
d Interval contraction.
e Inversion.
f Retrogression.
g Contrapuntal treatment.
h Rhythmic diminution.
i Rhythmic augmentation.
j Variation.
k Dismemberment.
l Enlargement.
m Rhythmic imitation.
n Rhythmic alteration.

Fig. 2.

Fig. 2 contains one or more examples of the foregoing transformations. The original motive is indicated by a bracket (|———|).





CHAPTER II.

THE PHRASE.

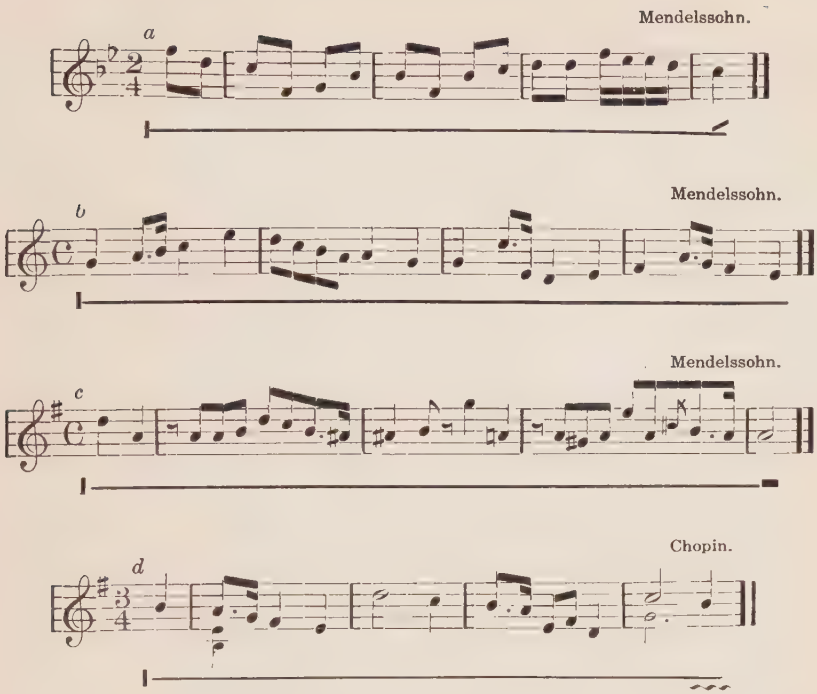
8. The Phrase is a musical idea, normally four measures long, closing with some kind of a cadence, and forming a group by itself. [Fig. 3.]

It is usually dependent and is used in connection with other Phrases in forming a Period (¶ 15).

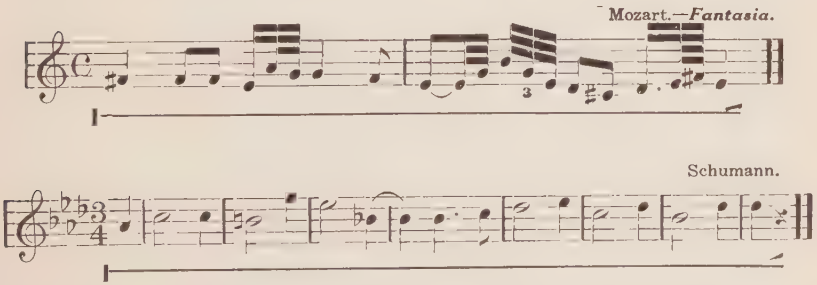
9. The Independent Phrase is treated under Period substitutes (¶ 22).

Fig. 3 illustrates the Phrases most frequently used.

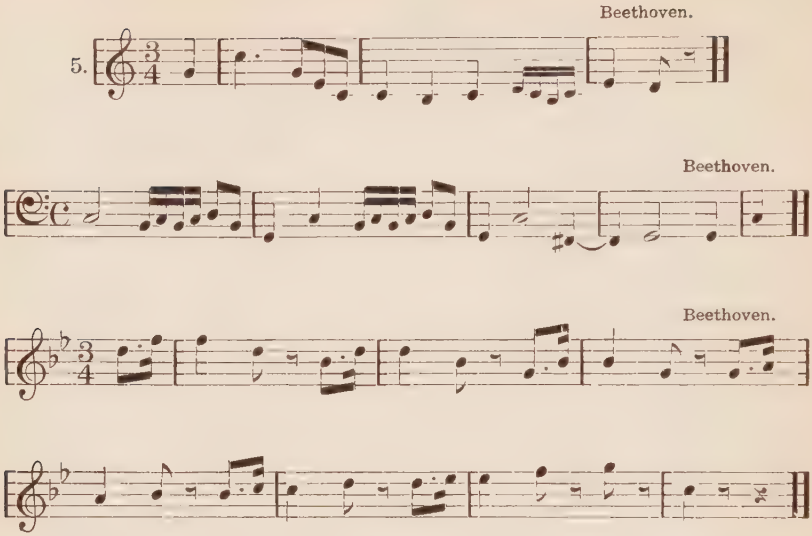
Fig. 3.



10. With different tempi, Phrases may also be two or eight measures long. [Fig. 4.]

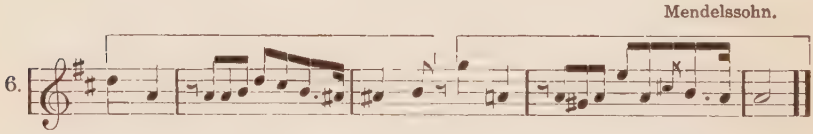


11. Phrases of irregular lengths (3, 5, 7, 9, measures) are quite common. In every such case, however, it is a variation of one of the regular Phrases. A five measure Phrase is a four measure Phrase enlarged; a three measure Phrase is a four measure Phrase abbreviated (exceptionally a two measure Phrase enlarged). [Fig. 5.]

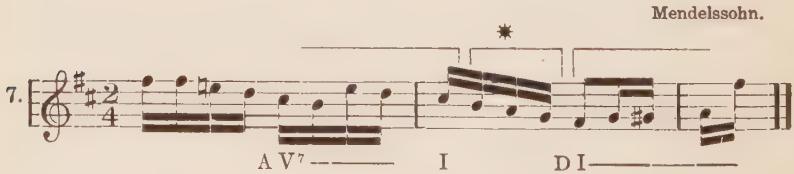


12. In many cases it is clearly noticeable that the Phrase itself is divided into two parts. Such divisions are called Sections. The cadence dividing Sections is never strong. [Fig. 6.]

13. The analysis of the Section is not necessary nor desirable. The Phrase, therefore, will be the unit of measurement.



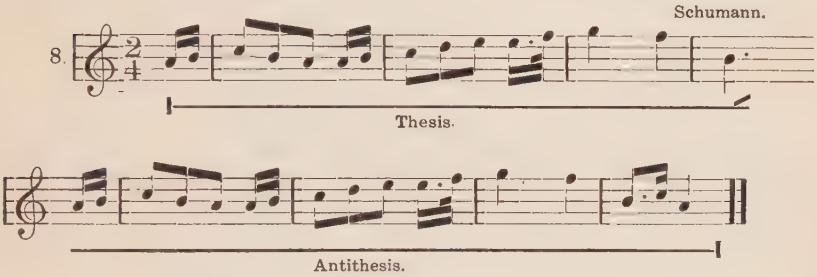
14. In many instances Sections, Periods and larger parts of form are connected by a group of notes, in the form of passing notes, that have no formal relation to either of the parts. This may be called a Melodic conjunction. [Fig. 7.]



CHAPTER III.

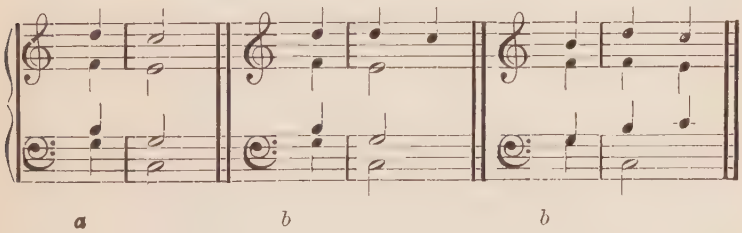
THE PERIOD

15. The Period is an independent musical idea containing two Phrases related as Thesis and Antithesis, and closing usually with a perfect authentic cadence. [Fig. 8.] Its normal length is eight measures.



16. A Masculine close is one in which all the tones of the tonic triad are taken simultaneously. (*a*)

A Feminine close is one in which one or more tones of the tonic triad are delayed in their entry by non-harmonic tones. (*b*)

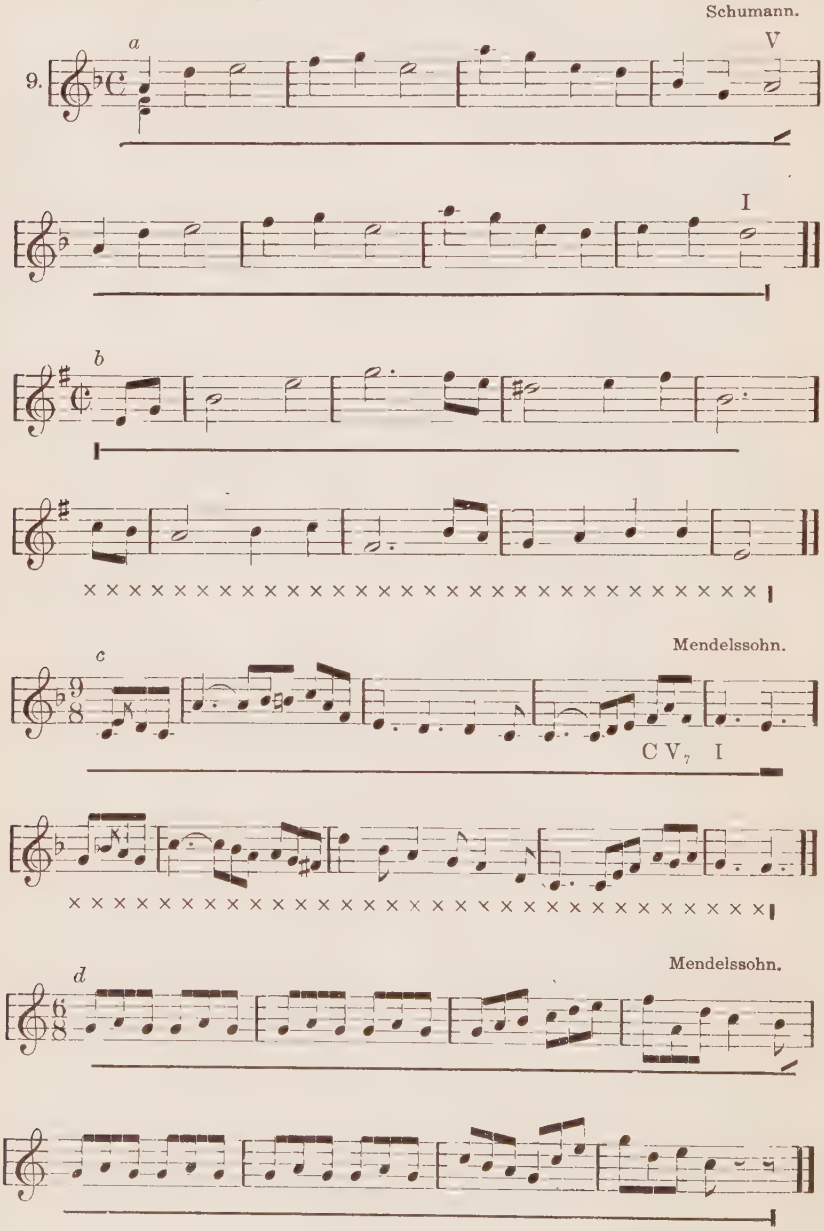


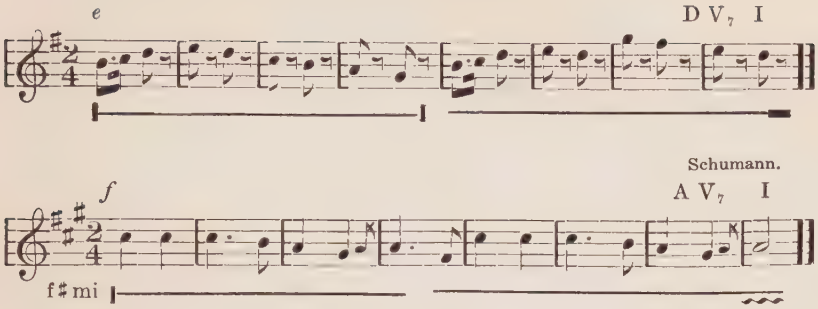
17. The first Phrase of a Period is called the Thesis, and closes usually with a dependent cadence (half (*a*) or imperfect authentic (*b*)), or an authentic cadence in a closely related key (*c*). [Fig. 9.]

18. The second Phrase of a Period is called the Antithesis and usually begins like the Thesis. It may repeat the Thesis entirely (except the cadence) (*a*), or in part only (*d*). It may also be constructed of entirely new material (*b*). It usually closes with a strong cadence in the tonic key. [Fig. 9.]

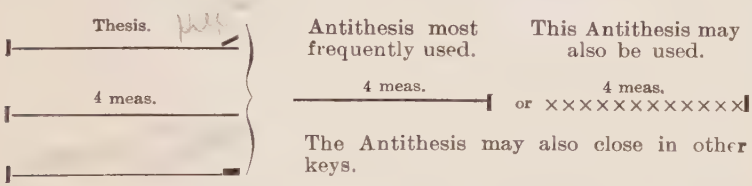
19. Many Periods close in other than the tonic key. The most frequent variations are to the dominant (*e*) and the mediant keys

(*f*). [Fig. 9.] Periods of this kind are dependent, however, and must always form a part of a larger form.





20. The following chart gives some of the most frequently used Period forms:—



21. To explain the above charting. The Thesis closes most frequently with one of the above cadences. In the "most frequently used" Antithesis, the beginning is the same as the beginning of the Thesis. It may be like the Thesis throughout, or for a few measures only. In either case the mark ———— indicates a return to the Thesis material. The Antithesis marked ×××××× indicates that the material is absolutely different from the Thesis.

PERIOD SUBSTITUTES

There are several forms used in place of a Period. We distinguish three kinds of these.

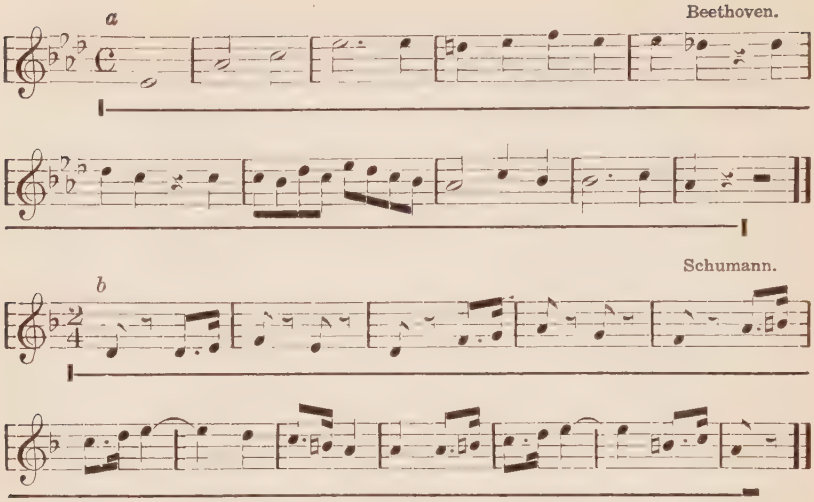
22. The first of the Period Substitutes is

THE INDEPENDENT PHRASE

The Independent Phrase is a musical idea the same length as a Period but is not divided into Phrases. [Fig. 10.] The only difference between a Period and an Independent Phrase is that the Period has two strongly marked divisions—Thesis and Antithesis.

10. *a*

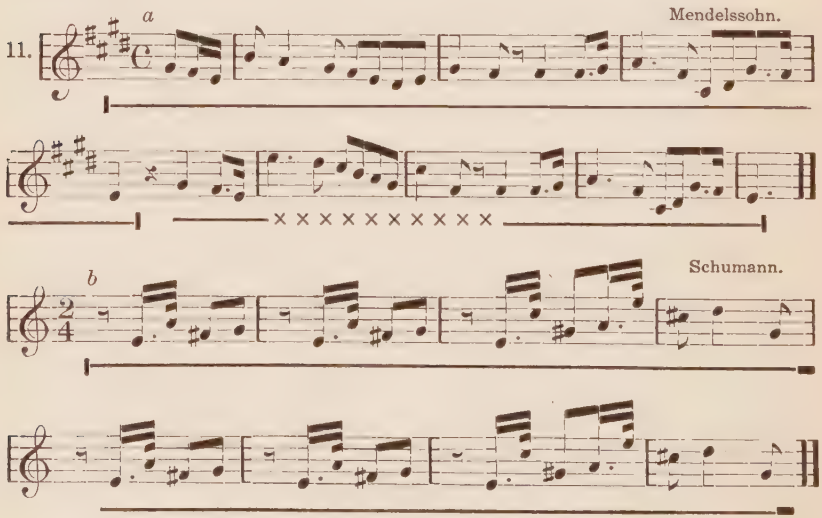
b



23. The second of the Period Substitutes is

THE DOUBLE PHRASE

The Double Phrase comprises a Phrase, usually four measures long, closing with a perfect authentic cadence in the tonic key (*a*) (exceptionally in the dominant key (*b*)), repeated. The repetition need not be absolute. A slight variation as in *a* does not destroy its character as a Double Phrase, but it is necessary that the cadences are the same. [Fig. 11.]



24. The third of the Period Substitutes is

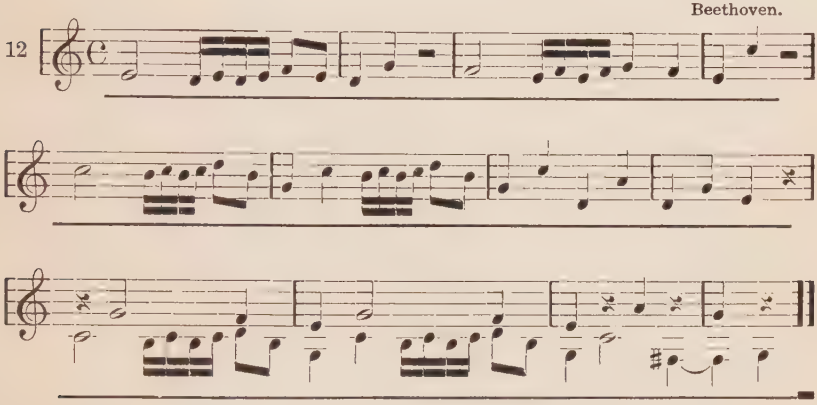
THE MULTI-PHRASE PERIOD

A Multi-phrase Period is one having three or more Phrases, all of which, except the last, close with dependent cadences.

The Three-phrase Period is the most frequently used of these. [Fig. 12.]

Beethoven.

12



25. Fig. 12 is but one type of the Three-phrase Period. In this the last two Phrases are alike.

Fig. 13 illustrates two other forms.

13 *a* — *a* (4), *b* (4), *c* (4) — Beethoven, Op. 10, No. 2, meas. 1–12.

b — *a* (4), *b* (8), *b* (9) — Beethoven, Op. 2, No. 1, last movement, meas. 1–22.

The foregoing Period substitutes, together with the Period, will be called the "Smallest Independent Forms."

26. Since Phrases may be variable in length (¶ 10), depending upon the tempo of the piece, therefore Periods (and their substitutes) may undergo similar changes. They may be 4, 8, 16, or 32 measures long. [Fig. 14.]

14 *a* — 2, 2 — Mozart, Fantasie, *c* minor, meas. 26–29.

b — 8, 8 — Mendelssohn, S. w. W. No. 12, meas. 6–22.

27. The Period like the Phrase (¶ 11), may also be irregularly constructed, but when so constructed it is, fundamentally, one of the regular constructions with measures added or elided. [Fig. 15.]

15 *a* 2 3 Beethoven, Op. 81a, 2d movement, meas. 15-19.

b 4 9 Mendelssohn, S. w. W., No. 1, meas. 2–15.

c 8 21 Mendelssohn, S. w. W., No. 2, meas. 1–29

d 8 7 Mendelssohn, S. w. W., No. 30, meas. 1–15.

28. Repetition of a Period gives rise to no higher form.

29. In charting out the larger forms, the Period or its equivalent is represented by small letters (*a, b, c,* etc.), different letters indicating different materials.

30. In counting measures, the *first* beats only, are counted. If the melody begins after the first beat of a measure, the next measure is counted as measure one. Also, if the last measure of a composition is only partially filled, it is counted as a full measure.

31. Many compositions, especially smaller ones, start with one or more measures of accompaniment. These introductory measures are not counted as part of a Period. The measures of a Period are not counted until the melody has come to a first beat.

32. In the following chapters, charts only will be used to illustrate the forms in question. Since the larger forms are but Periods (or their substitutes) joined one to another in certain ways, it was thought unnecessary to print the illustrations in full. Exact reference is given in every instance. It is strongly urged that they be looked up and compared with the charting.

As far as possible, only those compositions have been used to illustrate the forms, that should be in the library of every student of music.

CHAPTER IV.

THE SONG-FORM

33. Combining Periods (or their substitutes) gives rise to the Song Form. Of these, there are two kinds—the Two-part and the Three-part Song-form.

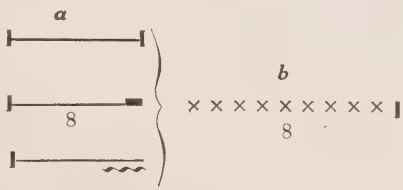
34. Other names used for the Song-form are Primary form, Part form, and Simple Binary (or Ternary) form.

THE TWO-PART SONG-FORM

35. A Two-part Song-form is one that comprises a Period (or its substitute), followed by a contrasting Period. The normal length of either part is eight measures.

Its most common forms are charted as follows:—

16.



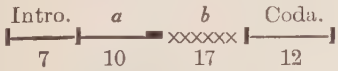
The Periods have not been charted in detail. This should be done by the student. Any form may be used. Small letters represent Periods or their substitutes.

36. Explanation of the charting in Fig. 16.

The First part (*a*) is a Period, and may cadence with an authentic cadence in still other keys.

The Second part (*b*) is also a Period, but in contrast to the first Period. It closes with an authentic cadence in the tonic key. When a Coda (¶ 45) is added, it sometimes closes with a deceptive (V-VI) cadence.

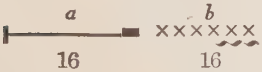
Fig. 17 contains the analysis of several Two-part Song-forms and their references.

17. *a* 

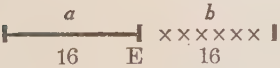
Mendelssohn, S. w. W., No. 6, meas. 1–46.

b

Chopin, Mazurka, No. 7, meas. 1–40.

c 

Chopin, Mazurka, No. 14, meas. 1–32.

d 

Chopin, Mazurka, No. 26, meas. 1–32.

37. There is one form of the Two-part Song-form, in which the second Period does not contrast to the first. It is exactly like the first but cadences in a different key. The first Period closes in the dominant key, while the second closes in the tonic. It is the contrasting cadences which make it a Two-part Song-form instead of a Period repeated. [Fig. 18.]

18. *a* — 12 — *b* — 12 — Chopin, Mazurka, No. 11, meas. 1–24.

38. It often happens, that a group will begin in the closing measure of the preceding group. This is called coincidence (overlapping). This is most frequently found when entering the Coda. [Fig. 19.]

19. Mendelssohn.

end of *a*. × × × × × × × × × × × × × beginning of *b*.

Mendelssohn.

End of *a*.

Coda.

39. Either part of a Song-form, or the Song-form as a whole, may be repeated. This does not give rise to a higher form. [Fig. 20.]

These repeats are usually indicated by repetition marks.

20. Beethoven, Op. 26, 2nd movement, Trio.
Beethoven, Op. 27, No. 1, 2nd movement, Trio.
Beethoven, Op. 27, No. 2, 2nd movement, Trio.

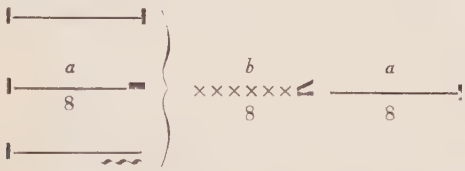
CHAPTER V.

THE THREE-PART SONG-FORM

40. The Three-part Song-form is one, which comprises a Period, followed by a Phrase (exceptionally a Period) closing with a half cadence, and then a return to the first Period.

Its most common forms are charted as follows:—

21.



41. In Fig. 22, a number of Three-part Song-forms are charted in detail.

The First Part is the same as in the Two-part Song-form (¶ 35).

The second Part is usually a phrase closing with a half cadence (*b*). Occasionally it is a Period. In such cases, it closes with an authentic cadence in the Tonic or some closely related key (*a*).

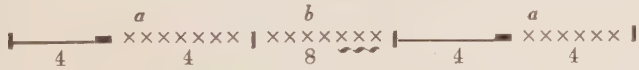
Since all of Part II is really a transition (unless it has Period form), material, at its close, that seems like a transition to the Third Part, is not marked so, but is included as a part of Part II. (Mendelssohn, S. w. W., No. 34, meas. 25—29.)

The Third Part is a return to Part I. It may be repeated entirely (*a*), or in part only, followed by new material. It is often much extended by the introduction of new material, or by the repetition of old. (*c*) When a Coda is added, it sometimes closes with a deceptive (V-VI) cadence.

42. There should be no difficulty in differentiating the Two from the Three-part Song-form. The Three-part Song-form must return to Part I, otherwise it is a Two-part Song-form.

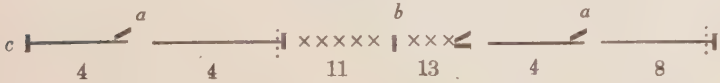
Mendelssohn, S. w. W., No. 22. meas. 2–25.

22.



Mendelssohn, S. w. W., No. 44, meas. 1–16.

Beethoven, Op. 2, No. 2, Third movement, meas. I–43.

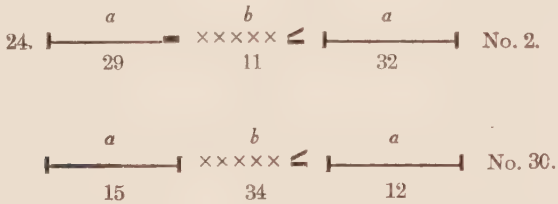


43. As in the Two-part Song-form, so any (*a*) or all (*b*) parts of the Three-part Song-form may be repeated. [Fig. 23.]

23. *a* Mendelssohn Song, without words, No. 1.
b. Beethoven, Op. 2, No. 1, Third movement.

44. The normal number of measures in every part of a Song-form is eight. To what extent they may be varied can be seen in the analysis of the two Mendelssohn Songs Without Words in Fig. 24.

The first of these contains extended Periods for *a* (16 to 29, and 16 to 32), and an abbreviated Phrase for *b* (16 to 11). The second has an extended Phrase for *b* (8 to 23).



45. At the close of a Song-form, and later at the close of larger divisions, it is usual to add an extension which brings the form to a more satisfactory close. Such an extension is called a Coda. It is usually a passage built on a cadence formula more or less elaborated. Its length is variable, ranging from two measures upward. There is seldom any doubt as to its beginning. The regular form, whether Period, Song-form, or some larger form, comes to a regular close with a strong cadence, then follows the Coda. [Fig. 25.]

25. Mendelssohn, Song without words, No. 4, Coda, last 5 measures.
Mendelssohn, Song without words, No. 6, Coda, last 12 measures.
Mendelssohn, Song without words, No. 18, Coda, last 12 measures.
Mendelssohn, Song without words, No. 45, Coda, last 26 measures.

46. In a few intances, the Coda is entered by the way of a deceptive cadence (V-VI). [Fig. 26.]

26. Mendelssohn, Song without words, No. 13, Coda, last 8 measures.

Extensions, in the form of Closing group and Codas will be treated under "Sonata Form."

47. Coincidence (overlapping) may occur between the different parts of a Song-form as well as of larger forms.

48. In analyzing Song-forms, note carefully the following points. It is the strong half cadence or imperfect authentic cadence that marks the end of the Thesis; it is the satisfying close with its

feeling of finality that brings the Period to a close; and it is the return to the first Period after a digression that differentiates the Three-part from the Two-part Song-form.

49. In analyzing larger forms (those containing more than one Song-form), the Song-forms will be represented by capital letters (A, B, C, etc.) and called Subjects.

50. The Three-part Song-form developed naturally from the old Binary form of the 17th and 18th centuries. The old Binary form was very much like the Two-part Song-form which also developed from it. Its form was almost invariably as follows: $\overset{a}{\vdash\!\!-\!\!-\!\!-\!\!\blacksquare}\,\vdots\!\|\,\overset{b}{\times\times\times\times\times}\,\vdash$. Each part was constructed in Sections rather than Phrases. A desire for greater contrast in *b* necessitated a return to *a* for the sake of unity.

51. Beginning with the Three-part Song-form, the tri-partite division is applied to almost all forms in music. The bi-partite is as rare now as it was common in the 18th Century.

As the various forms are analyzed, note particularly how the tri-partite division predominates.

THE INTRODUCTION

52. An Introduction to a composition serves one of three purposes:— *a*, when used before a dance, it is for the purpose of calling the dancers to the floor before the dance proper begins; *b*, it indicates that something is to be played or sung; *c*, it prepares the mood of the listener for what is to follow. [Fig. 27.]

53. Introductions to dances (usually the Waltz) are, sometimes, rather extended, having, in most cases, a measure contrasting with the dance. They close with a half cadence or an imperfect authentic cadence.

54. Introductions indicating that something is to be played or sung, are short, ranging in length from one chord to four measures or more. They may comprise only one or more chords, or one or more measures of accompaniment before the piece proper begins.

55. Introductions, that are to prepare the listener for what is to follow, are rather extended, being in many cases extended Phrases of Sectional construction, and even Song-forms.

56. The Introduction may close with a half or a complete cadence In many cases, the close coincides with what follows.

27. *a*. Blue Danube Waltz.—Strauss.
b. Songs without words, No. 7, 9, 11, 12, 18, 21, etc.
c. Beethoven, Op. 13, first movement.
Beethoven, Op. 101, last movement.
Beethoven, Op. 111, first movemnt.

CHAPTER VI.

THE LARGER FORMS

THE THEME AND VARIATIONS

57. In the Theme and Variation, a musical idea, usually in Song-form, is expressed in a simple manner, and is then repeated varied. The number of variations is at the discretion of the composer.

The old masters often called Variations Doubles.

58. The ways in which a Theme may be varied are almost unlimited, ranging from the Formal Variation, in which the Theme is always easily recognized, to the Character Variation, in which the Theme is almost always more or less obscure.

59. The Formal variation is one in which the character of the Theme is retained, but the melodic line is varied by slight rhythmic changes, by the use of non-harmonic devices and figures of different kinds, or the accompaniment, only, is varied. [Fig. 28. *a.*]

60. The Character variation is one in which the Theme undergoes some extreme alteration. It may be put into Waltz form, Canon or Fugue form, or may be dropped entirely. In the last instance, it is simply a variation of the harmonic structure. [Fig. 28. *b.*]

28. *a.* Händel—Harmonious Blacksmith.
b. Schumann—Symphonic Etudes.

61. In exceptional cases, transitions separate the variations.

62. It is possible to trace a probable development of the Variation form from an earlier form or device.

It is generally recognized that the Passacaglia (¶ 68) and the Chaconne (¶ 69) are earlier variation forms. This being the case, the development may be traced back still further, since the Passacaglia and the Chaconne may themselves be traced back to the Pedal Point.

63. A possible development may then be outlined as follows:—

Pedal Point (*a*), Ornamented Pedal Point (*b*), Ground motive (*c*), Basso Ostinato (*d*), Passacaglia (*e*), Chaconne (*f*), Theme and Variations (¶ 57). [Fig. 29.]

64. The Pedal Point is a tone sustained through a succession of harmonies to which it may or may not belong.

65. The Ornamented Pedal Point is a Pedal Point ornamented.

66. The Ground Motive is a short melodic or harmonic figure one beat to one measure in length, repeated over and over through-

out a composition or part of one. It has no special melodic significance, and need not be related to the parts above it. It is really a more elaborately ornamented Pedal Point.

67. The Basso Ostinato is a Melodic figure from one to four measures in length, usually in the bass. It is repeated, over and over, throughout the whole, or part, of a composition. It forms the basis of the harmonic structure.

68. The Passacaglia is a composition based on an independent *melodic* idea, eight measures in length. The melody (theme) is accompanied by contrapuntal parts and is repeated at the discretion of the composer. All parts cadence at the end of the Theme.

The Theme is, usually, in the bass, and is, at the beginning, often announced alone, like the subject of a Fugue.

Unessential alterations by the use of non-harmonic tones, rhythmic alterations, etc., may occur in the repetitions of the Theme.

The parts, accompanying the theme, change with each repetition. A short motive is, however, sometimes used and developed in successive Variations (repetitions of the theme with its accompanying parts will be called Variations). Occasionally an interlude is used between the Variations.

The Passacaglia was, originally, a dance, probably of Spanish origin. It is in the minor mode, and in $\frac{3}{4}$ or $\frac{3}{2}$ measure.

69. The Chaconne is a composition based on an independent *harmonic* idea eight measures in length. This idea is accompanied by a melody in the highest part, and is repeated at the discretion of the composer.

The melody may change with each repetition of the harmonic idea, or simply be a variation of one already used. It is thus virtually a Theme and Variations.

The harmonic idea may undergo rhythmic changes.

The Chaconne was, originally, a dance in $\frac{3}{4}$ or $\frac{3}{2}$ measure, probably of Spanish origin.

The Passacaglia and the Chaconne are often confounded. The essential difference is that the Passacaglia is contrapuntal and has, as its basis, a melody, while the Chaconne is harmonic and has, as its basis, a chord succession.

29. *a.* Beethoven, Op. 31, No. 3, first movement, meas. 17–25.
b. Beethoven, Op. 101, second movement, Trio, meas. 33–40.
c. Chopin, A Flat Polonaise, Trio (melodic).
Chopin, Berceuse, left hand (harmonic).
d Arenski, Basso Ostinato.
e. Bach, Passacaglia for Organ.
f. Bach, Chaconne for Violin.
Beethoven, c minor, Variations for Pianoforte.

70. A general outline, of the development of the Theme and Variations from the Pedal Point, may be made as follows:

Pedal Point--A note repeated.

Ornamented Pedal Point—A note repeated and ornamented.

Ground Motive — A melodic or harmonic figure from one note to one measure in length, repeated.

Basso Ostinato—A melodic idea, from one to four measures in length, repeated.

Passacaglia—An eight measure indepenhent *melodic* idea, repeated.

Chaconne—An eight measure independent *harmonic* idea, repeated.

CHAPTER VII.

THE SONG-FORM AND TRIO

71. Forms larger than the Song-form are constructed by connecting contrasting Song-forms in various ways.

72. The simplest and, probably, the most commonly used of the larger forms is the Song-form and Trio. This form comprises a Song-form (of any kind), followed by another, more lyrical and contrasting in key to the first Song-form, and then a return to the first Song-form. This makes the formula as follows:

A—B—A

Any or all parts may be repeated.

73. Because of its style and key relationship to the first Subject (Song-form) the second Song-form is called Trio. Originally it was so called because it was written in three parts, and played by three wood-wind instruments, two oboes and a basseon.

74. The key of the Trio, when in major is usually the Subdominant, relative or parallel minor, or a major key a major third lower; when in minor the keys are the same, except that the relative or parallel major instead of minor keys are used.

75. Occasionally the Trio is written in other keys. Beethoven, Op. 31, No. 3, Minuet, has a Trio in the Tonic key, as has also the Chopin D flat Waltz, Op. 64, No. 1.

76. Other names sometimes applied to the Trio are Musette, Maggiore, Minore, Intermezzo, Gavotte and Minuet II, Alternativo, etc.

77. Most dances, Marches, and Salon pieces are written in the Song-form and Trio form.

78. The earliest example of a Song-form and Trio that has come to the attention of the author, is a little Minuet by Lully (1633-1687).

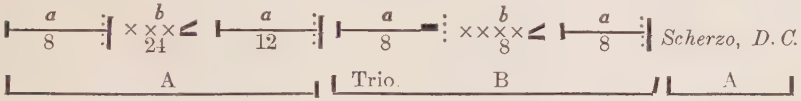
79. There are two types of Song-form and Trios, the Formal and the Modified.

In the Formal all parts are complete Song-forms. The introduction of a transition between the Song-forms does not alter its formality.

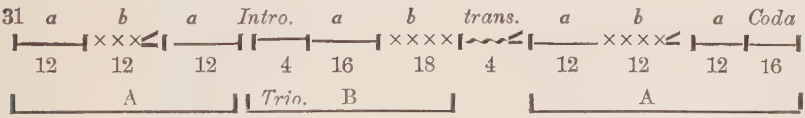
80 A Transition is a passage leading from one subject or part of a composition to another subject or part. It is sometimes called Intermediate group, Bridge passage, or Episode. Symbol, ~~~ ~~~.

81. The Scherzo, in Beethoven's Op. 2, No. 2, is a typical Formal Song-form and Trio. It is charted in Fig. 30.

30.



The Chopin Mazurka, No. 36, is a Formal Song-form and Trio containing a transition between two of the subjects. It is charted in Fig. 31.



Most of the Beethoven Song-form and Trios are of the Formal kind.

82. In many instances, especially in the works of Beethoven, the return to *A* is not printed out in full, but is indicated by the sign D. C. [Fig. 30.]

83. Other names used for the Song-form and Trio are -Ternary form, Scherzo-form and Trio, and Minuet-form and Trio.

84. A Modified Song-form and Trio is one in which some essential alteration in the formal structure has been made.

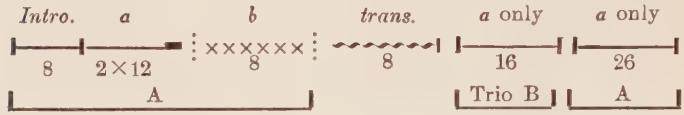
85. The Modified Song-form and Trio introduces some difficulty in classification. This lies in the fact that there is no clear line of demarcation between the Modified Song-form and Trio and the Simple Rondo (¶ 103). One authority analyzes two forms which are identically the same, and classes one as a Song-form and Trio and the other as a Simple Rondo. (Beethoven, Op. 31, No. 1, Adagio; Beethoven, Op. 13, Adagio.)

Definite directions will be given as to how the author wishes the classification to be made. That others may not agree with this classification is expected, since it is a point concerning which no positive statement can be made.

86. Fig. 32 illustrates a number of modifications, with reference to their sources.

Chopin, Mazurka, N*a*. 3.

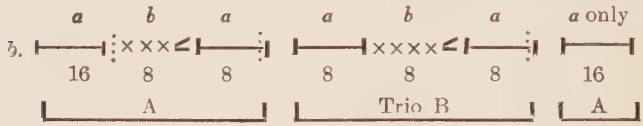
32. *a*.



A transition precedes the Trio, which comprises only an eight measure Period repeated. The return to *A* is also incomplete.

Chopin, Mazurka, No. 6

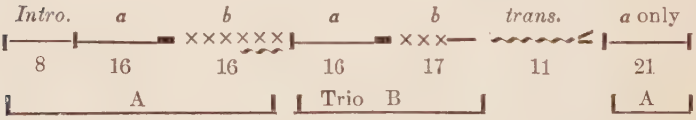
b.



A, on its return, is abbreviated to a Period only.

Chopin, Mazurka, No. 7.

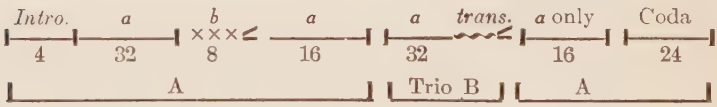
c.



B comes to a full close followed by a transition to *A*. *A* contains only the first Period.

Chopin, Mazurka, No. 13.

d.



B is abbreviated, containing only a Period, which on repetition merges into a transition to *A*. *A* is also abbreviated, containing only the first Period.

A careful examination of the above charting, as well as of the original compositions, should make the recognition of other modifications possible.

87. Song-form and Trios that are modified to a point where both *B*, and *A* on its return, contain nothing more than a Period (transitions also being absent), should *not* be classed as Modified Song-form and Trios. This form will be treated under Simple Rondo. (¶ 103)

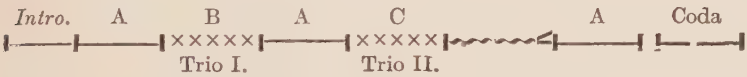
88. It will be noticed that, in Fig. 32 *d*, a form has been classed as a Modified Song-form and Trio in which both *B*, and *A* on its return, contain only a Period. This was done because a transition separated *B* from *A*, thereby giving *B* the character of a subject. Without the transition, *B* would function as a transition from *A* to *A*, and should not be called a Subject, even though it be in Period form. (¶ 103.)

89. The Song-form with two Trios is sometimes used. Examples of it are found in the works of the old masters as early as the beginning of the 18th Century (J. L. Krebs, Partita, No. 2). The Trios were then indicated as Minuet (or Gavotte) II and III. At the present time, it is used for compositions of considerable length to whose style the other forms are not suited. A good example of this is the Wedding March, Mendelssohn. The form is charted in Fig. 33. The number of measures is not given.

90. When two Trios are used they should contrast in key.

91. In this and the larger forms, the Subjects will not be charted in detail in the illustrations. This however, should be done by the student in his analysis.

33.



CHAPTER VIII.

THE RONDO

92. The Rondo is a form which is characterized by a periodic return of a principal idea, called Subject. This Subject should appear at least three times.

93. The Rondo had its origin as a song with dance. The principal idea, called Rondeau, was sung and danced by a chorus, while the transitions, called Couplets, leading from the principal idea to its repetition, were sung by a solo voice.

94. The use of this form is now confined almost entirely to instrumental music. It is found in its purest form in the works of Couperin. Fine examples are also found in the works of Mozart, Beethoven, Chopin, etc.

95. There are two general classes of Rondos, the Simple (or Small) Rondo, to which the foregoing remarks particularly refer, and the Rondo-Sonata, which is really a modification of the Sonata form, and will be treated in Chapter XI.

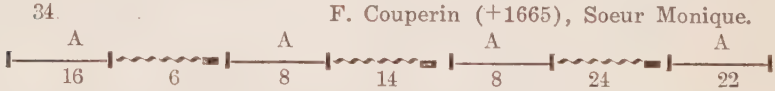
THE SIMPLE RONDO

96. The Simple Rondo is, fundamentally, a form which contains at least three appearances of a Subject. [Fig. 34.]

97. There are several types of these:

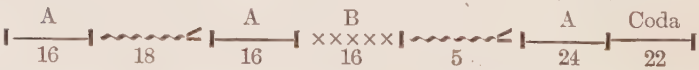
a, those Rondos containing only one Subject. These are the most frequently used.

34. F. Couperin (+1665), Soeur Monique.



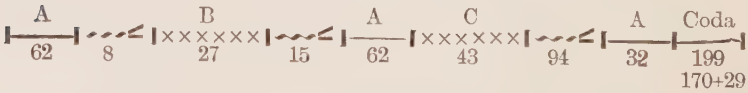
b, those containing two Subjects.

Beethoven, Op. 79, Vivace.



c, those containing three Subjects. These are infrequently used

Beethoven, Op. 53, Rondo.



98. The Transition may be in Period form, as in *a*, or may be a Phrase closing with a half cadence, as in *b*. Fig. 35.

99. The Subjects may be in Period form, as in *a*, or in Song-form as in *b*. The Period form was almost exclusively used by the old masters. Later, the Song-form became more prominent.

100. In Rondos, with more than one Subject, the order of Subjects is not confined to the types charted in Fig. 34. In all cases, the first Subject should appear at least three times to class a composition as a Simple Rondo.

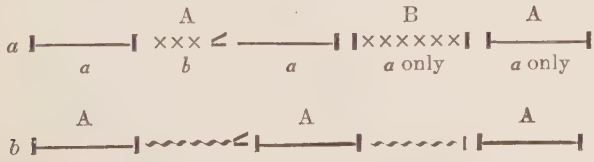
101. In Rondos having but one Subject, it is not infrequently the case that the Subject is altered slightly with each appearance, as by abbreviation, enlargement, change of key, slight variation, etc.

102. When a Rondo has more than one Subject, one of the others is usually in the same key as the Trio in the Song-form and Trio. The number of appearances of *A* (at least three) stamps it as a Rondo form. Designate these forms as Simple Rondos. If they have more than one Subject, state the number of them.

103. Mention was made under Song-form and Trio, that when this form was modified to the extent that the Trio, and *A* following, each contained only a Period, it should be classed as a Simple Rondo and not as a Modified Song-form and Trio. The author's reason for this classification is as follows:—as soon as a Song-form and Trio is modified to the extent that the Trio, and *A* following, each contains only a Period, *no transition* leading from the Trio to *A*, the function of *B* (the Trio) is that of a transition, and not that of a Subject. This makes the first Period of *A* so prominent that it, rather than the entire Song-form, must be accepted as the Subject, thus making it a Simple Rondo form.

104. For the sake of comparison one of these forms is charted in Fig. 35a as a Modified Song-form and Trio, and in *b* the same material is charted as a Simple Rondo. The analysis in *b* is the one desired.

35.



CHAPTER IX.

THE SONATA

105. The term Sonata was originally used (early 17th Century) to indicate that a composition was to be played; the term Cantata indicated that it was to be sung.

106. The term Sonata has eventually come to designate a composition of a dignified character, comprising from two to four movements, the first of which is usually in the Sonata form (¶ 115). It is the most generally used of the cyclical forms. Practically all Chamber and Symphonic music is dominated by it.

107. The usual number of movements is four:—

Allegro—Usually in Sonata form.
Andante or *Adagio*—Song-form and Trio, or Rondo form.
Minuet or *Scherzo*—Song-form and Trio.
Allegro—Higher Rondo form, Sonata form, or a Theme and Variations.

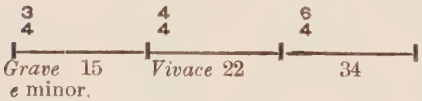
108. The Sonatina is a diminutive Sonata. It has the same number of movements, and the movements are written in the same form, as in the Sonata, except that they are of smaller dimensions. The Clementi and Kuhlau Sonatinas are splendid examples.

THE DEVELOPMENT OF THE SONATA

109. The development of the Sonata may be easily traced. The beginning may be seen in the Italian Chamber Sonatas (Giovanni Gabrielli. 1557-1612. He also first used the term Sonata). In these Sonatas, for the sake of variety, changes of tempo, measure, or character, were introduced within the scope of a single movement. These changes had no form in themselves. From time to time, these changes were increased in length and importance, some actually becoming complete two part forms, until, at last, they were separated into individual movements.

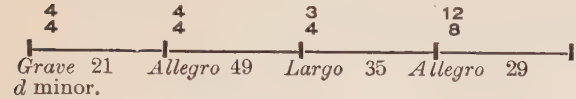
The following charting will illustrate the order of development:

36. G. B. Vitali (+1692). Italian Chamber Sonata for strings.



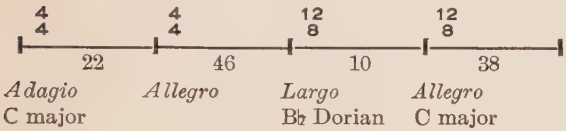
All parts cadence with the Tierce de Picardie.

A. Corelli (+1713). Italian Chamber Sonata for strings.



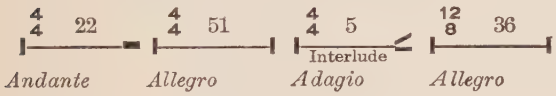
All cadences are authentic in minor. Parts are increased, more varied, and longer.

J. M. LeClair (+1764). Italian Chamber Sonata for strings.



Some of the parts have developed into Two-part forms. The movement is still continuous.

G. F. Händel (+1759). Violin Sonata in A major.



The parts have finally separated into different movements.

In the Sonatas of Händel, two types of the later development may be found—those in which the different parts are still a part of a single movement, and those, like the one above, which are separated into different movements.

The development, from here on, is a development of the movements themselves, and will be treated after the presentation of the Sonata form.

CHAPTER X.

THE SONATA FORM

110. By Sonata, as used in the preceding Chapter, a group of movements is meant. By Sonata *Form* a specific form of a movement is meant.

111. In the Sonata form, music finds its highest formal expression. It is the most important and most frequently used form. Its development from an earlier form will be traced in a later Chapter (XII).

112. The following succession of subjects, and the tonality ascribed to each, forms the germ of the Sonata form. No matter under what guise this succession may be found, it is, fundamentally, a Sonata form, though modified in many instances. Fig. 37.

37.

A	B	A	B
Tonic Key	Dominant Key	Tonic Key	Tonic Key

113. To this are added Transitions, Development, Codas, etc., to fill out the Sonata form or one of its modifications.

114. The tri-partite division still continues in the Sonata form. This is charted in Fig. 38.

38.

115. The following charting is that of a Sonata form in full. Fig. 39.

39.

Part I.

116. The First Subject (A) is usually a Period (*a*), or one of its substitutes, closing with a strong cadence. In a few cases the Thesis only is used (*b*), the Subject then closes with a half cadence. Fig. 40.

40. *a*. Beethoven, Op. 2, No. 2, Allegro vivace, meas. 1-32.
b. Beethoven, Op. 2, No. 1, Allegro, meas. 1-8.

117. In a few cases, the Song-form is used. Fig. 41.

41. Beethoven Op. 31, No. 3, Scherzo, meas. 1-28.

118. The Intermediate Group (I. G.) leads and modulates to the Second Subject (B, Song group). It closes, usually, with a half cadence in the key of the Second Subject. Fig. 42.

42. Beethoven, Op. 7, Molto allegro, meas. 17-40.
Beethoven, Op. 10, No. 1, Molto allegro, meas. 32-55.
Beethoven, Op. 10, No. 3, Presto, meas. 16-22.

119. The Second Subject (B) is, most frequently, a Period (*a*), sometimes, a Song-form (*b*). In a few instances, the Second Subject is presented in two or more parts. Some of these parts may, in themselves, be Song-forms. That they belong together is indicated by the lack of finality of the cadences, except the last, and also by the feeling that all the materials are really part of one group, even though varying in style and tonality. Such groups are called Subject groups. In Fig. 43 *c* and *d*, is an analysis of two types of Subject groups.

43. *a*. Beethoven, Op. 10, No. 1, Molto allegro, meas. 56-77.
Beethoven, Op. 14, No. 2, Allegro, meas. 26-55.
b. Beethoven, Op. 22, Allegro con brio, meas. 22-56.
Beethoven, Op. 14, No. 1, Allegro, meas. 22-46.
c. Beethoven, Op. 2, No. 3, Allegro con brio, meas. 27-61.

d. Beethoven, Op. 7, Molto allegro, meas. 41–111.

120. The Second Subject should be in the dominant key. When the First Subject is in minor, the Second Subject may also be in the relative major. Fig. 44 *a*.

121. There are instances in which the Second Subject *begins* in other keys than the above. In such cases, it, almost invariably, modulates to, and closes in the regular key (*b*).

122. In some of his later Sonatas Beethoven not only begins, but also closes, in other keys (*c*).

44. *a*. Beethoven, Op. 2, No. 1, Allegro, meas. 20-41.
b. Beethoven, Op. 2, Allegro vivace, meas. 58-92.
Beethoven, Op. 10, No. 3, Presto, meas. 22-53.
c. Beethoven, Op. 106, Allegro, meas. 62-99.

123. The Second Subject always closes with a strong authentic cadence.

124. The hardest part of the Sonata form to analyze is the Second Subject. It has two characteristics—it should be in the dominant key (it may also be in the relative major if the Sonata is in minor), and it should be lyrical in character (song like, hence the name Song group by some). When the Subject starts in other than the regular key, which happens occasionally, the lyrical character is usually pronounced enough to identify it. Should there be doubt as to its dimensions, turn to Part III (¶ 138) of the Sonata form, in which the subject should appear in the tonic key. If it does not, the form is either not a Sonata form, or the Second Subject material has been incorrectly defined. A strong closing cadence will give a clue as to the end of the Subject.

125. Sonata forms, in which the Second Subject is in other than the regular keys, should be reserved for analysis until the student has had more practice in analyzing those that are regularly constructed. It will then be found much easier to recognize Second Subject material, even though it be in irregular keys.

126. Not until after the beginning and end of a Subject is found, should its form be analyzed.

127. The Second Subject is followed by a Coda. The Coda is often greatly extended, comprising two clearly defined groups, each closing with a strong cadence. The first of these is called Closing Group (C. G.), the second Coda. Fig. 45 *a*.

128. The Closing Group may be a recapitulation of materials used in the earlier part of the movement (*b*), or it may introduce an entirely new idea (*c*). In either case, its effect is that of leading to a close. It closes with a strong cadence. Fig. 45.

45. *a*. Beethoven, Op. 10, No. 1, Finale, meas. 28-37=C. G., 37-46=Coda.
b. Beethoven, Op. 10, No. 3, Presto, meas. 233-327.
c. Beethoven, Op. 14, No. 2, Allegro, meas. 47-58.

129. In many instances, the Closing group (*a*), and sometimes both Closing group and Coda, are omitted (*b*). In the latter case, Part I closes with the end of Subject II. The Closing group is never used without the Coda. Fig. 46.

46. *a*. Beethoven, Op. 14, No. 1, Allegro, meas. 46-57.
b. Beethoven, Op. 10, No. 2, Presto, meas. 32.

130. The Coda is easily recognized by its repeated cadence formula, consisting, at times, of nothing more than the progression V—I.

131. Coincidence often occurs between the Closing group and Coda, and also between the end of Subject II and the Closing group or Coda.

132. The Closing group and Coda are written in the key of the Second Subject, and bring Part I of the Sonata to a close. In most cases a double bar and repeat (:‖) is put here, all of Part I being repeated.

133. A transition often leads from the close of Part I to its repetition, as well as to Part II (Development). Fig. 47.

47. Beethoven, Op. 14, No. 1, Allegro, meas. 57-60.

Following Part I comes

Part II (The Development).

134. The Development is usually built up from themes and motives taken from Part I, and modified (developed) in various ways.

135. The Development is really an elaborate transition leading from Part I to the repetition of Part I, called Part III (or Reprise). There is an avoidance of the Tonic key in the Development. This is because the Tonic key dominates Part III throughout. New ideas are sometimes introduced and developed.

136. No definite form is present, it is Sectional in construction, and, usually, about the same length as Part I.

137. The end of Part II is easily recognized by the return of the First Subject (the Reprise).

Part III (The Reprise).

138. Part III (Reprise) is, essentially, the same as Part I, except that the Second Subject is in the Tonic key. The Closing group and Coda are, of course, also in the Tonic key. Since they come at the end of the movement, they are often greatly enlarged. Material which, in Part I, was classed as Coda, is often included as part of the Closing group, and a new Coda added. Fig. 48.

48. Beethoven, Op. 10, No. 1, last movement. Compare the close of Part I with that of Part III.

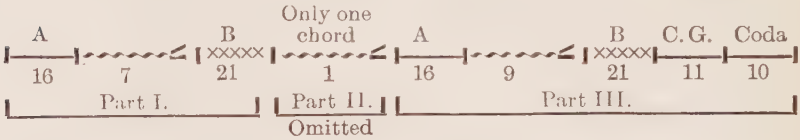
THE MODIFIED SONATA FORM

139. A Modified Sonata form is one in which some essential part is omitted.

140. The essential parts of a Sonata form are the two Subjects, their repetition in Part III, and the Development.

141. One of the most common modifications is the omission of Part II (the Development). An example of this is charted in Fig. 49.

49. Beethoven, Op. 10, No. 1. Molto adagio.



142. Another modification is found in the first movement of the Chopin Sonata, Op. 31, No. 2. In this, the First Subject is omitted in Part III.

CHAPTER XI.

THE HIGHER RONDO FORMS

THE RONDO-SONATA.

143. There are several forms which are essentially Modified Sonata forms, which are classed as Higher Rondo forms. Since they are but modified Sonata forms in Rondo style the name Rondo-Sonata will be used for these.

144. There are three types of these, and they will be designated as Rondo-Sonata types *a*, *b*, and *c*. They are called Rondo IV, V, and Grande, respectively, by some.

145. Since these Rondos are modified Sonata forms, only those points, in which they *differ* from the *Sonata form,* will be discussed.

146. The general form of the Subjects is Song-form. In a few instances the Period form is used. The form of the Subject has no effect on its classification.

Type *a*.

147. In Part I, after the Second Subject, a transition leads to a return of Subject I, which takes the place of the Closing group and Coda. This closes Part I. Fig. 50 *a*.

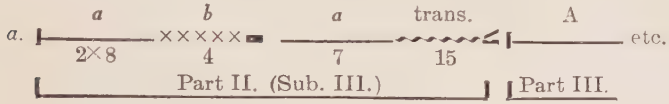
148. It is only exceptional that Part I is repeated. A transition usually leads from Subject I to Part II.

149. In Part II, instead of a Development, a Third Subject is introduced. This Subject is usually in Song-form, and has Trio relationship to the First Subject. A transition usually leads from this Subject to Part III. This transition at times has the dignity of a Development. Fig. 50 *b*.

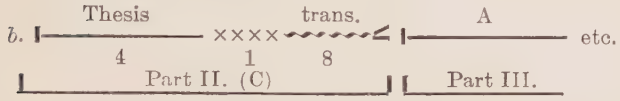
50. *a*. Beethoven, Op. 2, No. 2, last movement, meas. 41-56.
b. Beethoven, Op. 2, No. 1, last movement, meas. 111-140.

150. In a number of instances Subject III (it will be so called) is incomplete. In Fig. 51 *a*, the latter part of the Song-form is incomplete, merging into a transition leading to Part III (the Reprise); at 51 *b* only the Thesis is complete, the Antithesis merging into a transition to the Reprise. Still other abbreviations may be found.

51. Beethoven, Op., 13, Rondo, meas. 78-120.



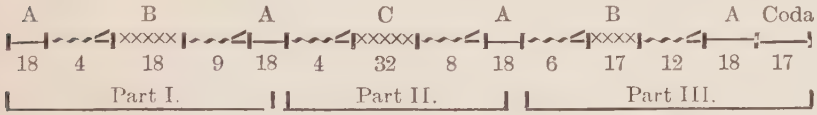
Beethoven, Op. 10, No. 3, Largo, meas. 30-43.



151. Even though abbreviated, these portions of subjects are recognized as subjects instead of developments. It will be seen later, how this affects the classification.

152. The Rondo from Beethoven's Op. 22, is a typical Rondo-Sonata type *a*, and is charted in Fig. 52.

52. Beethoven, Op. 22, Rondo.

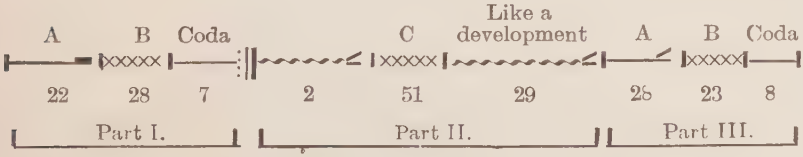


153. In Part III, the First Subject is often found in full or in incomplete form just before the Closing group and Coda. When it is incomplete, it is usually classed as a part of the Closing group. See Beethoven, Op. 2, No. 2, meas. 136-141.

Type *b*.

154. The only modification in type *b* is in Part II, which is the same as in type *a*. A Rondo-sonata of this type is charted in Fig. 53.

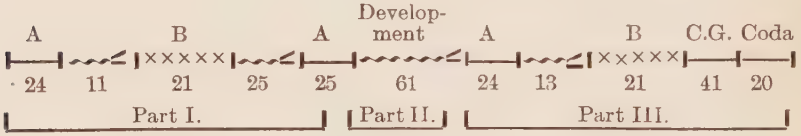
53. Beethoven, Op. 2, No. 1, Prestissimo.



Type *c*.

155. This type is essentially a Sonata form, the only modification being, that Part I is the same as in type *a*. As in type *a*, the First Subject is often found in full or in incomplete form just before the Closing group and Coda. A Rondo-sonata of this type is charted in Fig. 54.

54. Beethoven, Op. 27, No. 1, Allegro vivace.



156. The table in Fig. 55, will give a comprehensive view of the Sonata and the various Rondo-sonata forms. This table should be carefully studied so that the student may easily tell how the different forms vary one from another.

157. Following are a few suggestions for analyzing the larger forms:—

Note if the composition starts with an Introduction, mark its extent and form.

Find the extent of the First Subject, and analyze its form. Examine the composition for other appearances of the First Subject, and if there are any alterations note them.

Note if there is a Second Subject, find its extent, analyze its form and tonality. Note if there are any other appearances of it, and the tonality of these later appearances.

Note all transitions; make sure if, perhaps, what has been considered a transition, is not really a Third Subject.

See if the composition closes with a Coda, or a Closing group and Coda. Chart the material analyzed in the order in which it appears, compare it with the forms which have been presented and classify.

	Part I				Part II	Part III (Reprise) Like Part I, except that Sub. II is in the tonic key.			
Sonata	Sub. I.	Intermediate Group	Sub. II.	Closing Group and Coda	Development	Sub. I.	Intermediate Group	Sub. II.	Closing Group and Coda
Rondo-Sonata Type *a*.	"	"	"	Sub. I.	Sub. III. (trio)	"	"	"	" May contain Sub. I.
Type *b*.	"	"	"	Like Sonata (C. G. and Coda)	"	"	"	"	C. G. and Coda
Type *c*.	"	"	"	Sub. I.	Development	"	"	"	"

CHAPTER XII.

THE DEVELOPMENT OF THE SONATA FORM FROM THE OLD BINARY (TWO-PART) FORM

158. The most important form used in the late 17th and early 18th Centuries was the Binary form, which, in its elemental form, is charted in Fig. 56.

56. Domenico Zipoli (1685—?). Sarabande.

159. Part I (*a*) modulates to, and closes in the Dominant key. Part II (*b*) starts in the Dominant key, using material contrasting with that in *a*, and closes in the Tonic key. When *a* is in minor, it may close in the relative major key, or, with a Phrygian cadence in the relative major key. The parts are sectional in construction.

160. This form and the modifications of it, which follow, with the occasional use of the Three-part form, offered almost the only means of formal expression during the latter part of the 17th and the early part of the 18th Centuries. (The Fugue is considered a Two or Three-part form.)

161. This form did not offer any very great opportunity for variety in formal expression. In the endeavor to secure variety, as well as unity, a beginning was made by repeating at the close of *b* the closing cadence in *a*, transposed to the Tonic key. Fig. 57 *a*.

162. This evidently suggested the idea that material used at the close of *a* could be used effectively at the close of *b*, when transposed to the Tonic key. So the transposed material was increased in length, and in it we recognize the Second Subject of the Sonata-form in the course of its development. Fig. 57 *b*.

163. The next step was to give greater melodic individuality to this transposed material, it practically becoming a Second Subject. Fig. 57 *c*.

164. In a later stage the melodic material became more clearly defined, being really a Second Subject separated from the first part of *a* (now a First Subject) by a transition. Fig. 57 *d*.

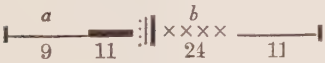
165 With all of these modifications the form was still Binary.

166. It was always customary to use material from the beginning of *a* at the beginning of *b*, but *not* in the Tonic key.

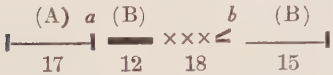
167. With a developed Second Subject in both parts, it was, no doubt, felt that for the sake of unity a return to *a* (in part only), in the Tonic key, would be desirable before the re-entry of the Second Subject. This return to *a* although not a clearly defined Subject, marks the first step in the development of the present Sonata form. This material gradually took on the aspect of a Subject. It was preceded by a transition (the embryonic Development). A splendid example of this first step is charted in Fig. 57 *e*. Other more developed forms are found in the Prelude, Bach, W. T. C. Fugues, Vol. II, No. 21, and in his two Part Invention, No. 6.

57. *a*. Domenico Zipoli (1685—?). Preludio.

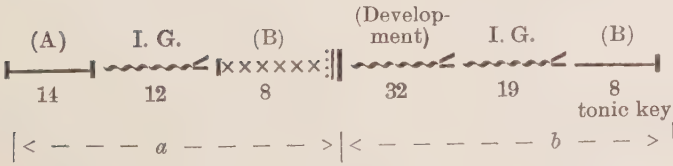
b. Domenico Paradies (+1795). Sonata, No. 10, Presto.



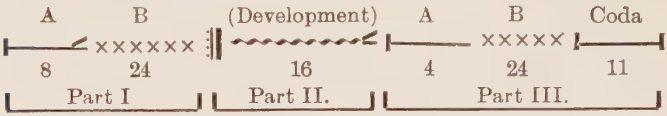
c. J. C. Bach (+1782), Sonata, c minor, first mov't.



d. C. Wagenseil (+1779), Sonata, Op. 1.



e. J. S. Bach (+1750). W. T. C. Fugues, Vol. II, No. 21, Prelude.



168. The further development of the Sonata form may be traced in the compositions of P. E. Bach and others of the Mannheimer school, Haydn, Mozart, and was finally fully developed by Beethoven.

169. The changes that appeared during the later development were those of enlargement of the parts already present. Transitions between the Subjects became more elaborate; the Development assumed larger proportions; the Coda was divided into two parts, the first taking on almost the importance of a Subject; greater liberties in tonality were taken, especially in the later Sonatas of Beethoven.

CHAPTER XIII.

THE SUITE

170. The Suite is a collection of dances written in the same key. This is its original meaning. At the present time the use of the name has been modified so as to include compositions containing a number of movements, rather light in character, the names of the movements being whatever the composer's fancy dictates.

171. We are here concerned with the Suites of the old masters which had their origin in the dance music of the 14-16th Centuries. A desire to use the dance music of that time for concert performance, led, because of their brevity, to putting several dances of contrasting character together. They were also somewhat changed in character so as to make them more suitable for concert performance. Collections of this kind were found in the Lute books of the 16th Century.

172. The number of dances used was variable, but finally settled on a type that contained the Allemande, Courante, Sarabande and Gigue. To these the Minuet or the Gavotte was sometimes added.

The character of these dances is as follows:—

173. The Allemande, although a real dance up to the 16th Century, lost this characteristic when it became a part of the Suite. In the absence of a Prelude the Allemande is usually used as the first number of the Suite.

174. The Courante is a dance found in two types—the Italian, which is written in $\frac{3}{4}$ measure, and the French, which is written in $\frac{3}{2}$ measure. A peculiarity of the French Courante is that at times it has a curious mixture of $\frac{3}{2}$ and $\frac{6}{4}$ measure. Most of the Corelli suites are of the Italian type, while the Bach are of the French.

175. The Sarabande is a dance, probably of Spanish origin, in slow $\frac{3}{4}$ or $\frac{3}{2}$ measure. It is dignified and stately in character.

176. The Gigue (Jig), usually the last number of the Suite, is almost always in the triple measure ($\frac{3}{8}$, $\frac{3}{4}$, $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$). The name is probably of French origin, taken from the nickname of one of the forms of viols (Vielle), which was not unlike a ham (gigue) in shape.

177. The Gavotte is a French dance in ¢ measure. It begins on the half bar.

178. The Minuet is a slow, stately dance in triple measure.

It has not been thought necessary to give specific references to the above dances, since an examination of any of the Suites will give the desired information.

179. Couperin in his Suites (Ordres) uses, at times, fanciful names for the different parts, and in such cases abandons the dance character.

180. The following are some of the dances used in the Suite:—

Allemande	Loure
Courante	Branle
Sarabande	Rigaudon
Gigue	Gaillarde
Gavotte	Passepied
Minuet	Pavane
Bourée	etc., etc.

181. The form used for the dances in the Suite was almost invariably the old Binary. The form for the Gavotte and Minuet, however, was the Song-form and Trio.

182. Other names applied to the Suite were:—Partita, Partie, Ordre, Folge, Lesson.

183. The forms of the movements in modern Suites are those which are in use at the present time. The Holberg Suite of Grieg contains two Sonata forms, one Three-part Song-form, and two Song-form and Trios. Tonally the modern Suites are not as strict as those of the old masters, any of the next related keys being used.

CHAPTER XIV.

CONTRAPUNTAL FORMS

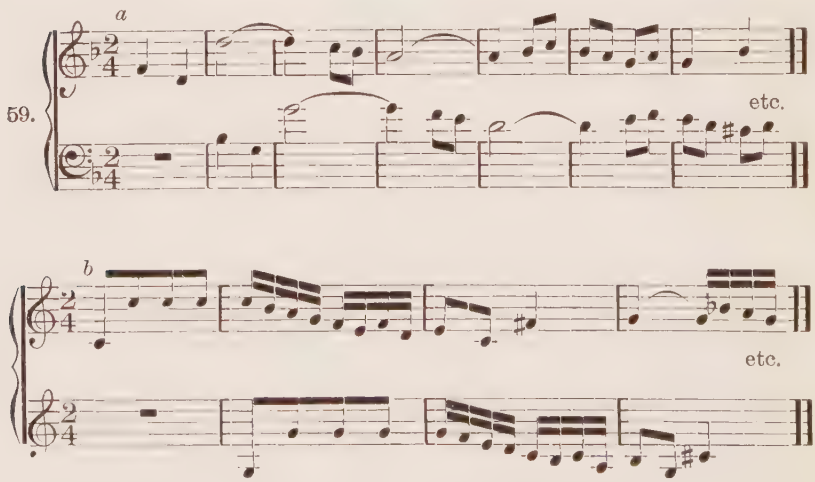
THE CANON

184. A Canon is a composition (or part of one) in two or more voices, in which a melody announced by one voice, is imitated throughout by one or more voices. Fig. 58.

185. The voices usually start one (58 *a*) or two (58 *b*) measures after each other. There are examples in which the parts start only a half measure after each other.

58. *a*. Bach, Two part Inventions, No. 8, meas. 1-12.
b. Bach, Two part Inventions, No. 2, meas. 1-9.

186. A part may be imitated in any interval. The octave (58) is the most common. Fig. 59 illustrates some other intervals (*a*, the fourth, and *b* the fifth).



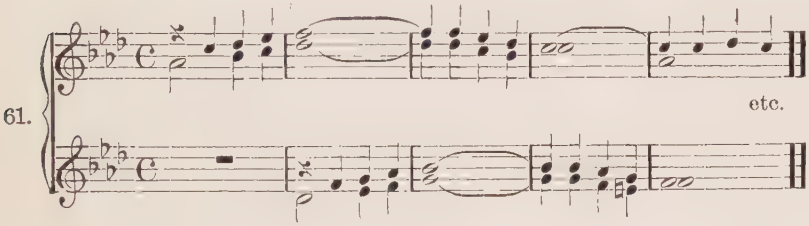
187. When the imitation is only for a measure or two, or is only approximate, it is called Imitation. Fig. 60.

60. Bach, Two part Inventions, No. 3, meas. 1-4.

188. To be a Canon, the imitation should be strict (exact), and of some length.

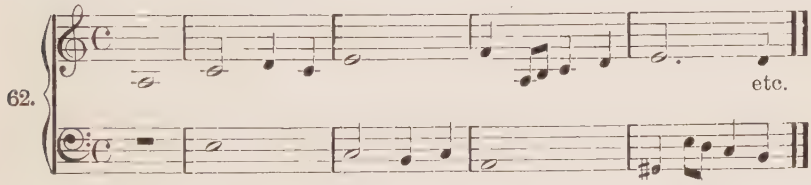
189. When two parts start at the same time, and both parts are imitated, it is a Double Canon. Fig. 61.

61. Jadassohn.



190. A part may be imitated in contrary motion. Fig. 62.

62. Jadassohn.



191. There are many other Canonical devices, which are, however, little used, and may be obtained from any text on Canon.

192. Canon, strictly speaking, is not a form, but a device introduced in a form.

CHAPTER XV.

THE FUGUE

193. What is now called Canon was called Fugue in the 15th-16th Centuries. A development of the Fugue from the Canon may be traced in the compositions of A. Poglietti (+1683), Ricecare; J. C. Krell (+1693), Canzone; J. J. Froberger (+1667), Cappriccio.

194. The difference between a Fugue written by the foregoing composers and those by Bach and later writers, is, that in the former, the theme was not used and developed throughout, but soon gave place to a new theme. Toward the end, both themes were often united.

195. There is a clearly traceable three-part form in these Fugues. Part I, a sort of an exposition of a Theme; Part II, a sort of an exposition of a second Theme; Part III, a development of either one or both of the Themes.

196. The Answer in the fifth did not come until later. The fourth and octave seem to predominate.

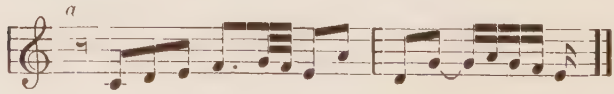
197. A clear, concise definition of a Fugue is hard to give. In general, a Fugue may be said to be a composition in contrapuntal style, in which a theme is first announced by an unaccompanied voice, and is then announced by the other voices, one after the other, according to certain rules.

198. A Fugue may be in two or more voices. Fig. 63.

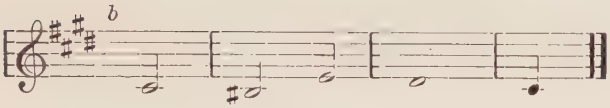
63. Two voice Fugue, Bach, W. T. C. Vol. I, No. 10.
Three voice Fugue, Bach, W. T. C. Vol. I, No. 6.
Four voice Fugue, Bach, W. T. C. Vol. I, No. 12.

199. The theme, with which a Fugue begins, is called the Subject. It is a short, terse idea which expresses measure and tonality. Fig. 64. It usually closes with the third (*a*), or root (*b*), of the tonic triad. Occasionally, the fifth is so used (*c*). Fig. 64.

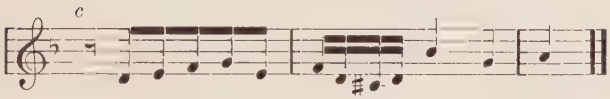
Bach, W. T. C. Vol I, No. 1.

64. 

Bach, W. T. C. Vol. I, No. 4.

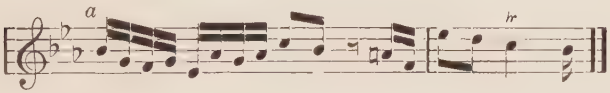


Bach, W. T. C. Vol. I, No. 6.

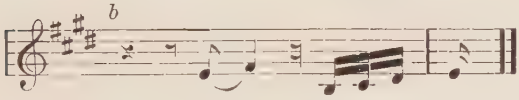


200. The Subject may be modulatory (*a*), or non-modulatory (*b*). When modulatory, it almost invariably, closes in the dominant key. Fig. 65.

Bach, W. T. C. Vol. I, No. 7.

65. 

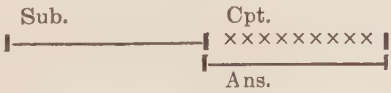
Bach, W. T. C. Vol. I, No. 9.



201. It is usual that, coincident with the close of the Subject, the Answer begins in another voice. Fig. 66. The Answer is the Subject transposed a fifth higher. Note that it is not, necessarily, the Subject transposed to the *dominant* key.

202. The Subject is followed by a counterpoint accompanying the Answer. This may be charted as in Fig. 66.

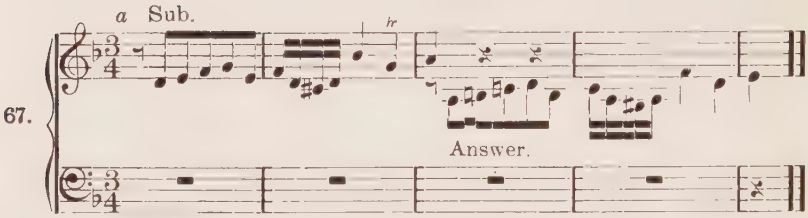
The symbol used to represent contrasting material is used to represent the counterpoint.

66. 

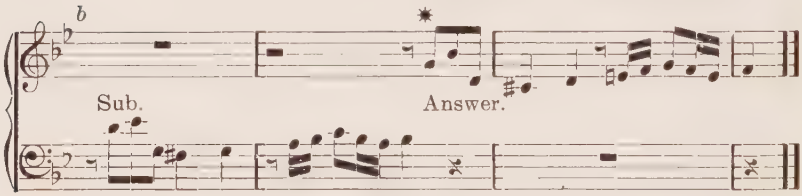
203. There are two kinds of Answers, Real and Tonal.

204. A Real Answer is one in which every note in the Subject is transposed a fifth higher. Fig. 67 *a*.

Bach, W. T. C. Vol. I, No. 6.



Bach, W. T. C. Vol. I, No. 16.



205. A Tonal Answer is one in which one or more tones are varied from the transposition a fifth higher. Fig. 67 *b*.

206. Answers have certain tonal functions to perform:—

When the Subject is modulatory, the tonal function of the Answer is to begin in the dominant key and modulate to the tonic. Fig. 68 *a*.

When the Subject is non-modulatory, the function of the Answer is to begin in the tonic and modulate to the dominant key. Fig. 68 *b*.

68. *a*. Bach, W. T. C. Vol. I, No. 18.
b. Bach, W. T. C. Vol. I, No. 16.

207. Note, in the Answer to the modulatory Subject, that the modulation back to the tonic key is made in such a manner as not to destroy the character of the Subject. The character of the Subject must be maintained in the Answer no matter what alteration it is subject to.

208. The most common necessary alteration is when the Subject begins with the dominant or introduces the dominant as one of the first two or three notes. In such cases, the dominant is answered a fourth higher instead of a fifth. The Answer may then start under the dominance of the tonic key. Fig. 68 *b*.

209. Subjects are, at times, so constructed that a Tonal Answer, to a Subject requiring one, would destroy the character of the theme. In such cases a Real Answer may always be used, even if the Answer does not perform its tonal function. Such Answers are called Arbitrary Real Answers. Fig. 69.

69. Bach, W. T. C. Vol. II, No. 5.

210. In Tonal Answers it is sometimes necessary to continue the transposition of a fourth for several notes to a point where a return to the fifth transposition may be made without destroying the character of the theme. Fig. 70.

70. Bach, W. T. C. Vol. I, No. 23.

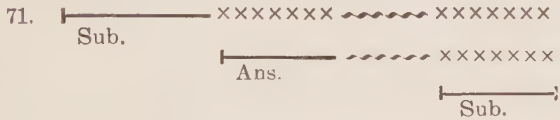
211. The means the masters used to retain the character of the Subject in the Answer may be seen in Bach's "Small Preludes and Fugues", No. 10, 14, 15, and 17 (Schirmer Ed.), in which he either used the Arbitrary Real Answer, or, if he started the Answer tonally, he continued it so to the end, putting the whole Answer in the Sub-dominant key. Another example of this kind is found in the Beethoven String Quartette, Op. 131, first movement, first exposition. The entire Answer is in the Sub-dominant key.

212. After the first appearance of a Tonal Answer, the Answer may be Tonal or Real. The practice is, however, to keep it Tonal.

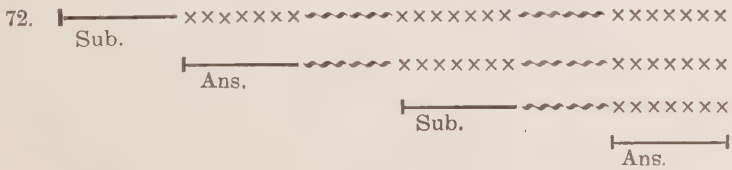
213. In general, all material, not Subject nor Answer, is transitional matter, Stretti, or Coda.

214. The term Episode is sometimes used instead of transition, for the reason that its purpose, like that of the transition in a Rondo, is to add variety as well as to lead from one Theme entry to another.

215. To continue with the entry of the voices—following the Answer there is a re-entry of the Subject. After the first entry of the Answer, the entries are almost always separated by transitions. Fig. 71.



216. Following the re-entry of the Subject the Answer re-enters, if the Fugue has more than three voices. Fig. 72.



217. The order of entry, of the different voices, is variable. The general principle is that they enter in such a way that they are not covered by the other parts.

218. It is the rule that the Subject and Answer alternate in their entry, but this is not imperative. At the beginning, Answer follows Subject, but after that a Subject may follow a Subject, or an Answer may follow an Answer. The latter is, however, exceptional.

219. In many cases, the counterpoint which appears with the first Answer, appears with every entry of the Theme (transposed when appearing with the Subject). The Fugue is then a strict Fugue. Fig. 73. *a*. Often some of the other parts are also repeated with each appearance of the Theme. The Fugue is then strict in two or more parts. Fig. 73 *b*. When the counterpoint changes with each appearance of the Theme, the Fugue is a Free Fugue. Fig. 73 *c*.

73. *a*. Bach, W. T. C. Vol. I, No. 7.
b. Bach, W. T. C. Vol. I, No. 2.
c. Bach, W. T. C. Vol. I, No. 5.

220. A Double Fugue is one which has a double Subject (*a*), a Triple Fugue, one which has a triple Subject (*b*). Fig. 74. The formal outline of these follows further on.

221. Should the counterpoint in a strict (*c*) Fugue have the character of a Subject, the Fugue would then be a Double (or Triple, if there were two such counterpoints) Fugue. Fig .74.

74. *a*. Bach, W. T. C. Vol I, No. 10. Double Fugue.
b. Bach, W. T. C. Vol. I, No. 4. Triple Fugue.
c. Bach, W. T. C. Vol. I, No. 3. Strict Fugue.

222. Examine the counterpoints in the Strict and the Double Fugues referred to, and see how the Theme and the same counterpoint are always together. In the case of the Double Fugue, the counterpoint has the character of a Subject.

223. A Fugue is classed as a strict Fugue even though a free counterpoint is occasionally used instead of the strict. Fig. 75.

75. Bach, W. T. C. Vol. I, No. 6.

224. Stretto means the introduction of the Theme, in any voice, before another voice has completed it.

225. The Stretto may be in two (*a*) or more (*b*) voices, up to the number of voices in the Fugue. Fig. 76.

76. *a*. Bach, W. T. C. Vol. I, No. 20, meas. 27-28; 36-37; 43; 48-49.
b. Bach, W. T. C. Vol. I, No. 20, meas. 31-32.
c. Bach, W. T. C. Vol. I, No. 20, meas. 83-84.

226. The entry may be in any interval, not necessarily as Subject and Answer. Fig. 77.

77. Bach, W. T. C. Vol. I, No. 16, meas. 28-29.
Bach, W. T. C. Vol. I, No. 22, meas. 67-69.

227. The Theme need not be complete in the Stretto but is better so. Fig. 78 *a*.

228. The inverted Theme is often used in the Stretto. Fig. 78 *b*.

78. *a*. Bach, W. T. C. Vol. I, No. 8, meas. 52-53.
Bach, W. T. C. Vol. I, No. 20, meas. 83-86.

229. The general form of the Fugue is tri-partite. Fig. 79.

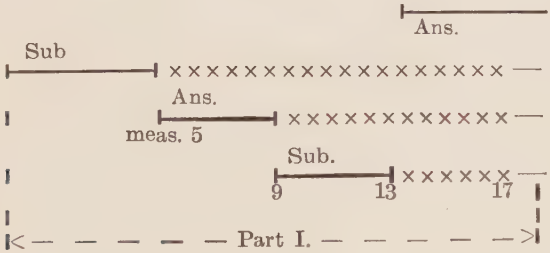
79.

Part I.

230. Part I contains the tonic entries, i. e., Subject and Answer in the Tonic key.

231. When all voices have presented the Subject or Answer it is called an Exposition. Fig. 80 is an Exposition from a Bach Fugue.

80. Bach, W. T. C. Vol. I, No. 21, meas. 1-17.

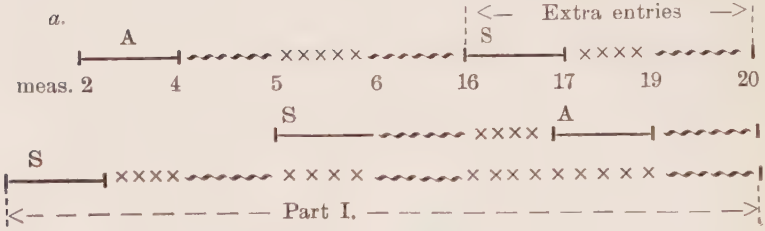


232. Part I should contain at least one exposition. All entries more than that are called extra entries. Fig. 81 *a*.

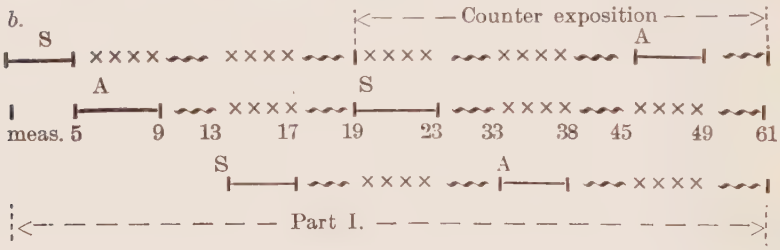
233. Should such extra entries be carried through all voices it would be called a Counter Exposition. Fig. 81 *b*.

234. In extra entries, it is usual, but not the rule, that the voice that had the Subject in the first Exposition take the Answer, and the one that had the Answer take the Subject.

81. Bach, W. T. C. Vol. II, No. 4, meas. 1-20.



Bach, W. T. C. Vol II, No. 18, meas. 1-61.



235. Part I closes with a strong cadence, either simultaneously with the close of the last appearance of the Theme in the Tonic key, or it may continue with an episode, for a few measures, before reaching a strong cadence.

Either the Subject or Answer may appear last.

Part II.

236. Part II, the modulatory section, may contain entries of the Theme in other than the Tonic key (*a*), entries of the inverted Theme (*b*), entries of the Theme in augmentation (*c*), Stretti, etc. It may well be compared to the developing section of the Sonata form. Fig. 82.

82. *a.* Bach, W. T. C. Vol. I, No. 16, meas. 12-24. (12-24)
b. Bach, W. T. C. Vol. I, No. 23, meas. 18-21. (18-26)
c. Bach, W. T. C. Vol. II, No. 2, meas. 14-16. (14-23)

The figures in the parenthesis give the full extent of Part II.

237. There are instances where apparently the Tonic key Subject or Answer appears in Part II. A careful analysis will show that the apparent Subject is an Answer in the Sub-dominant key, and the apparent Answer is a Subject in the Dominant key. Their

respective Subject or Answer will either immediately precede or follow it. Fig. 83.

83. Bach, W. T. C. Vol. I, No. 5, meas. 11-14.

238. There are cases in which a Tonic key entry should be classed as belonging to Part II instead of Part I, that cannot be explained as in ¶ 237. In such cases, Part I would greatly overbalance Part II were such an entry not included in Part II. To class such an entry in Part II it is also necessary that it be preceded by a strong cadence closing Part I. In the Bach W. T. C. Fugue, Vol. I, No. 13, the end of Part I, according to tonality, is in measure 17. This would distribute the measures among the three parts as follows—17, 5, 13. We find that in measure 11 there is a very strong cadence in the Dominant key. By shifting the end of Part I to this point, putting the Tonic entry (Answer) into Part II, the measures are divided as follows—11, 11, 13. This is a much more satisfactory distribution.

Part II may end with a half or a full close.

Part III.

239. The beginning of Part III is marked by a re-entry of the Tonic key. It may start with the Subject (*a*) or Answer (*b*), or there may be no appearance of the Theme whatever (*c*). Fig. 84.

84. *a.* Bach, W. T. C. Vol I, No. 9, meas. 19.
b. Bach, W. T. C. Vol. I, No. 2, meas. 15.
c. Bach, W. T. C. Vol. I, No. 5, meas. 17.

240. Although Part III is marked by a re-entry of the Tonic key, Part II may close in other than that key.

241. The actual entry of the Tonic key is frequently delayed several measures after the strong cadence which must be accepted as the close of Part II. Fig. 85.

85. Bach, W. T. C. Vol. I, No. 23, meas. 26-28.

Stretti may also appear in Part III.

242. Part III often closes with a Coda, which in many instances is in the form of a final entry of the Subject. Fig. 86.

86. Bach, W. T. C. Vol. I, No. 19, last 6 measures.
Bach, W. T. C. Vol. I, No. 2, last 3 measures.

243. There are a few cases of bi-partite division in Fugues. The Bach Fugue, W. T. C. Vol. I, No. 6, is one, and others may be found in the Three-part Inventions. In the above mentioned Fugue, there is, in measure 21, a close in the Dominent key that is duplicated for five measures in the Tonic key at the end of the Fugue. This makes it a rather highly developed example of the old Binary form, and conclusively marks it as a Two-part Fugue. A tri-partite division may also be traced, but is not nearly so satisfactory.

244. Fugue No. 23, W. T. C. Vol. I, is classed by some as a Unitary form, because it has but one modulatory entry, and no development of the Theme. Its cadential divisions are, however, so strong, that it must be classed with the Three-part Fugues.

245. A few directions for analyzing Fugues follow:

First, find the extent of the Subject. It is seldom doubtful. It forms a complete melodic idea, and closes, usually, on the same beat on which the Answer begins. Is it modulatory or non-modulatory? The Answer, is it Tonal or Real? If Tonal, check all tones which are altered. Mark *both* ends of *all* entries of the Theme. Mark the Tonic entries, whether Subject or Answer, with blue pencil, and all other entries with red.

Mark all Stretti, stating the number of voices in which each is found.

Note large division of the Fugue. Note, in Part I, the end of the last blue entry, and then, further on, the beginning of the first red entry. At one point or the other, or somewhere between them, there is a cadence. This cadence marks the end of Part I.

For the beginning of Part III, one must look for the earliest appearance of the Tonic key, for it may be that Part III contains no entries of the Subject or Answer. At, or before, the return of the Tonic key, a cadence will mark the close of Part II. Part III frequently begins with a Tonic key entry of the Theme.

Mark the Coda, if any.

Finally, is the Fugue free or strict. Single, Double or Triple?

246. A general outline plan of the Single, Double, and Triple Fugue is given in Fig. 87.

87.

Single Fugue.

Part I. Exposition in the Tonic key.
Part II. Modulatory section.
Part III. Return to the Tonic key.

Double Fugue. Two types.

a. Part I. Exposition of the Double Subject.

Part II. Modulatory section.

Part III. Return to the Tonic key.

b. Part I. Exposition of the Single Subjects, either one, or one following the other.

Part II. Exposition of the Double Subject.

Part III. Modulatory section.

Part IV. Return to the Tonic key.

Triple Fugue. Three types.

a. Part I. Exposition of the Triple Subject.

Part II. Modulatory section.

Part III. Return to the Tonic key.

b. Part I. Exposition of any two (double) of the Subjects.

Part II. Exposition of the Triple Subject.

Part III. Modulatory section.

Part IV. Return to the Tonic key.

c. Part I. Exposition of the Single Subjects, any one, two, or three, following one after another in the Tonic key.

Part II. Exposition of any two (double) Subjects in the Tonic key.

Part III. Exposition of the Triple Subject, usually modulatory.

Part IV. Modulatory section.

Part V. Return to the Tonic key.

THE FUGHETTA

247. The Fughetta is a small Fugue, of a light character, and most frequently in two voices. In form, it is the same as a Fugue.

THE FUGATO

248. The Fugato is a passage that begins like a Fugue, but discontinues the imitation after the desired number of measures have entered. Fig. 88.

88. Beethoven, Op. 10, No. 2, last movement, meas. 1-12.

249. The entry may be in any interval, not necessarily as in a Fugue.

19616

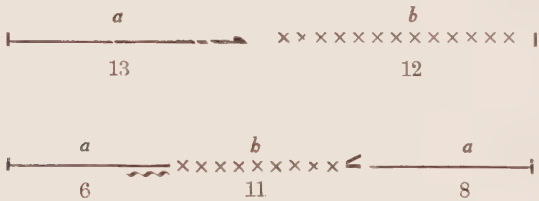
CHAPTER XVI.

THE INVENTION

250. The term Invention is a title used by Bach for 15 Two-part and 15 Three-part studies that he wrote for one of his sons. Just why they were called Inventions is not clear.

251. Their formal structure is interesting and rather varied, considering the period in which they were written. They range from the elemental Binary form up to the Triple Fugue. One is written in the Sonata form, rather elemental, of course. A number are written in a sort of double form, there being a clear two-part (*a*), and a clear three-part (*b*) division present. Fig. 89.

89. Bach, Two-part Inventions, No. 13.



252. Examples of Canon and Double Counterpoint frequently occur in them.

253. First, analyze their form, then note whether they contain any Canon or Double Counterpoint. Give the extent of either.

254. In those that are in Fugue form, the Subject almost invariably starts accompanied by a counterpoint. In such cases note if the Counterpoint is strict. Note, also, if it has character enough to be called a Counter-subject, thereby making the Fugue a Double Fugue. If there are two such Counter-subjects the Fugue is a Triple Fugue.

CHAPTER XVII.

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THE PRELUDE

255. The term Prelude originally indicated an improvisation which was played before a composition to prepare the listener for it.

256. From a few chords, it developed into a rather extended composition, which, at times, was of such dimensions that it became more important than the composition it introduced. Note an example of this in the Prelude to the Bach, W. T. C. Fugue, Vol. I, No. 7.

257. The Preludes, described in this Chapter, will be of three kinds:— those used by Bach in his Well Tempered Clavichord, his Choral Preludes, and the Preludes written by Chopin.

THE BACH PRELUDES

Under this head, we have special reference to the Preludes as used by Bach in his Well Tempered Clavichord.

258. These Preludes are classed with the contrapuntal forms because most of them are written in that style.

259. They may, as a whole, be divided into four classes:—

a. Those which represent a development of a melodic figure, as Vol. I, Nos. 5 and 15.

b. Those which are constructed harmonically, usually in broken chord or arpeggio form, as Vol. I, Nos. 1 and 6.

c. Those which are purely contrapuntal, as Vol. I, Nos. 4 and 7.

d. Those which are lyrical, as Vol. I, No. 8.

260. In form, they are variable. The old Two-part form predominates. A number are written in Three-part form, one is a Double Fugue, three are in Sonata form, rather elemental, and a few have the double form mentioned in ¶ 251.

261. In some of the Preludes, Bach seems to try to cover the line of demarcation between the parts exactly as Beethoven did in his later Sonatas. As a rule, however, the parts are clearly marked as to cadence and tonality.

262. In some cases, in the Two-part form, the Coda attached to the Prelude is of such length as to seem like a third part. Note an extreme case of this kind in the Prelude, Vol. I, No. 3. Its style, and the fact that it does not return to *a*, precludes calling it a third part. At times *b* is divided into two parts, making it seem as if there were three parts, but if there is no return to *a* it should be analyzed as a Two-part form.

THE CHORAL PRELUDE

263. The Choral Prelude may be called a free fantasia on a Choral melody.

264. In most instances, the form is apparent. A number are written in the old Binary form (Book 7, No. 57. Peters Ed.), others are Fugal (Book 7, No. 54). They are characterized more by style than by form.

265. The following are some of the most commonly used types:—

a. The Choral is used in its original form, while the other parts imitate it in various ways.

b. The Choral is elaborated, while the other parts are free or thematic.

c. A Fantasia containing parts of the Choral.

d. The Choral is used as a theme, and above or below it are the other parts, which are free in construction.

e. The Choral is treated as a Canon with free parts, or as a Canon having the Choral as a Cantus Firmus.

f. The Choral is introduced as a Subject or an Episode in a Fugue.

g. The Choral and Variations. Fig. 90.

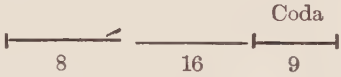
90. Bach Choral Preludes, (Peters Ed.).

a. Book, 7, No. 32.
b. Book, 7, No. 60.
c. Book, 7, No. 36 and 50.
d. Book, 7, No. 35 and 56.
e. Book, 7, No. 52.
f. Book, 7, No. 54 and 55.
g. Book, 5, Partitas, also Variation collection.

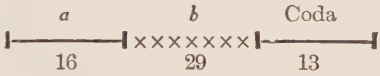
THE CHOPIN PRELUDES

266. The Preludes may be found in any form, from a period to a Song-form and Trio. Fig. 91. They are not always Preludial in character, but are quite as often like studies.

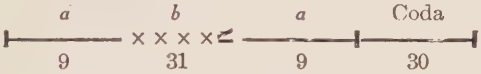
91. *a.* Period. Prelude No. 1.



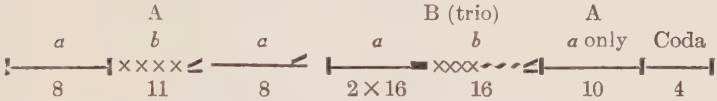
b. Two-part Song-form. Prelude No. 21.



c. Three-part Song-form. Prelude, No. 12.



d. Song-form and Trio. Prelude, No. 15.



267. In the analysis of Preludes in general, it will be found that their form is some one of the forms studied, ranging from the old Binary to the Sonata form.

CHAPTER XVIII.

THE OVERTURE

268. The Overture (meaning the Prelude or Introduction) was first used in the Opera of the 17th Century, where it was ususally called Sonata or Symphony. It followed no special form at that time. The Binary form can be traced in some.

269. Toward the latter part of the 17th Century, two types of Overtures asserted themselves:—the French Overture, introduced by Lully in his Operas, and the Italian Overture, introduced by Allesandro Stradello in his operas.

270. The French Overtures started with a short, slow Introduction, followed by a long Allegro, and closed with another short, slow passage. The Italian Overture started with a long Allegro, followed by a short, slow passage, and closed with a longer Allegro. Gluck availed himself of both types. In *Armida* he uses the French, and in *Paris and Helena,* the Italian Overture.

271. Toward the latter part of the 18th Century, the Overture was dominated by the Sonata form. This form constituted the formal basis for the Overture until after the middle of the 19th Century, when the symphonically constructed Overture made its appearance in the operas of Wagner.

272. Overtures may be divided into three general types:—

a. Those which are merely collections of melodies or themes taken from the Opera, and are called Potpourrie Overtures. This type is mostly used in light operas.

b. Those written in the Sonata form using themes out of the opera as Subjects. Types *a* and *b* often start with a short, slow Introduction. Bellini's *Norma* is a type of the latter.

c. Those built symphonically out of themes from the opera. The Overtures to the Wagner Operas and Music dramas are of this type. The usual form is Two or Three-part. In many cases no definite form can be traced. The name Prelude was often applied to the shorter ones of this type.

273. The Concert Overture is nothing more than an orchestral composition, written in the Sonata form. The name signifies nothing, it might as well have any other title.

CHAPTER XIX.

THE SYMPHONY

274. A Symphony is a Sonata written for the orchestra. It only differs from other applications of the Sonata form in that it is of somewhat larger proportions.

275. Not until the middle of the 18th Century, was the name Symphony applied to an orchestral composition.

276. The derivation of the word Symphony (Sinfonia, Symphonie) is not clear. In the 16th and 17th Centuries the name was applied to several things:—the first movements of Suites, Introductions, Interludes in operas and oratorios, and as a title for vocal works (Symphonie Sacra. H. Schütt).

277. We cannot definitely trace the origin of the word Symphony, as applied to compositions of that name today.

278. The Symphony was sometimes called Overture. The Haydn Symphonies were so called in England.

THE CONCERTO

279. Generally speaking, the Concerto is a Sonata for a solo instrument and orchestra. Earlier, its name, as that of other forms, was applied in other connections:—Bach, Italian Concerto, Händel Concerto Grosso, etc.

280. The development of the Concerto is rather obscure. In the 17th Century, Concerto meant a collection of solo pieces, for voice or instrument, similar to our Cantata or Sonata. Of the former may be mentioned the ecclesiastical vocal compositions with orchestral accompaniment called "Concerti Ecclesiastici", written by A. and G. Gabrieli before 1600, from which developed our Cantata. At the time of Bach the name Concerto had special reference to Cantatas.

281. The Concerto finally developed into two types, during the 17th Century:—Concerto da Chiesa (Church Concerto), and Concerto da Camera (Chamber Concerto). The latter developed into an especially important form, the Concerto Grosso, a composition for a small group of solo instruments and a large orchestra. This form gave ample opportunity to dialogize (contest) and was much used. The Bach Brandeburger Concerto, and the Händel Concerto Grosso, are good examples of this kind. This was probably the forerunner of the modern Concerto, the number of solo instruments being gradually reduced to one.

282. The general plan has always been cyclical, the separate movements being written in the form used for the smaller pieces of the time.

283. The greater number of Concertos are written in the form of the Sonata cycle. Liszt, Bruch, Sinding, and others have condensed the movements into one. In such cases, each movement of the Sonata cycle may be traced in miniature or abbreviated form, with rather long transitions separating them.

284. The distribution of the work between the soloist and the orchestra varies. A common practice is to have the orchestra play the principal ideas in abbreviated form, either before or after they are played in their complete form by the soloist with or without the accompaniment of the orchestra. This phase of the work is so varied, and its analysis so easy, that a detailed description of the various ways of distributing the work between the soloist and the orchestra will not be given here.

285. Three types of Concertos may be traced:—

a. Those in which the solo instrument is the principal part, and the orchestra an accompaniment.

b. Those in which both parts have equal importance.

c. Those which are practically Symphonies with piano obbligato.

286. In many Concertos, just before the close of the first movement, and sometimes in the last, a hold (𝄐) is made on a cadencing I^6_4 chord, after which follows a cadenza. At the close of the cadenza, which is usually with a half cadence, the orchestra joins the soloist in a short passage which brings the movement to a close.

287. The Cadenza was originally an improvisation by the soloist, and was constructed of motives from the earlier part of the movement. Its object was to give the soloist an opportunity to display his ability. The Cadenza is now written by the composer. In some instances substitute cadenzas are written by other composers.

288. At the present the Cadenza is omitted in many Concertos.

PROGRAM MUSIC

289. Program music is music in which an endeavor is made to portray external events, persons, moods, emotions, etc., through music.

290. Examples of Program music are found as early as the 16th Century, in the works of Clement Jannequin (The Battle, 1544), and of Matthias Hermann (The Battle of Pavia, 1544). These endeavors were rather primitive, the programs being portrayed by the use of imitations of various sounds of nature.

291. In 1700 Joh. Kuhnau wrote his "Biblische Historien". This is one of the earliest attempts at program music in which only pure music was used. In it he attempts to portray the serious illness, and convalescence of Hezekiah. The portrayal is one of atmosphere only.

292. Musically considered, the Pastoral Symphony, and the String Quartette, Op. 132, of Beethoven mark a distinct advance in Program music. In these the portrayal is still accomplished by creating an atmosphere related to the events or things.

293. It was not until Berlioz and Liszt, with whom modern Program music may be said to have originated, that a serious endeavor was made to represent things, events, etc., through motives. These motives were called leit-motives (Leading motives). "Harold in Italy" and "Romeo and Juliette" are Berlioz' best known works of Program music, and "Faust" and "Tasso" are the best known of Liszt's.

294. The Program music of Tschaikowski, although coming about twenty-five years later, shows no advance over that of Berlioz or Liszt, as Program music. His best known works of this kind are the "Manfred" Symphony and "Franceska de Rimini".

295. With the Symphonic poems of R. Strauss, Program music reached its highest expression. He wrote nine of these, of which "Don Juan", "Tod und Verklärung", "Till Eulenspiegel", "Also sprach Zarathustra", "Heldenleben", and "Symphonie Domestica", are the best known. His "Enoch Arden" is an example of Program music which is for piano, and a reader who presents the poem (program).

296. Leit-motives form the structural basis of Program music. These motives and their transformations are built up in Sections or Phrases in such a way that the plan of the Program is followed out. Although, from the classical standpoint, it is without form, it nevertheless possesses form, since it follows the form of the Program. In analyzing Program music, therefore, the analysis is more that of hermeneutics than of form. The formal structure need be analyzed only in reference to the materials which comprise the various Sections, Phrases, or Periods.

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REVIEW QUESTIONS

(Numbers in brackets refer to paragraphs in the text)

What is Form in music? How is it characterized? What is its purpose? (1)

What is a Motive? (7)

Name ten different motive transformations. (7)

What is a Phrase? (8)

What is a Section? (12)

What is a Melodic conjunction? (14)

What is the unit of measurement? (13)

What is a Period? (15) What is its normal length?

What is a Thesis? (17) Antithesis? (18)

What is a Masculine close? a Feminine close? (16)

How do Periods close? 18-19)

Chart the most frequently used Period forms. (20)

What are Period substitutes? (22-24)

What are the smallest independent forms? (25)

What form does repeating a Period give rise to? (28)

How may it be altered to become a higher form? (37)

What variations are possible to the various parts of a Period? (26-27) Do such changes alter its fundamental structure?

To what keys are the various parts of any form restricted?

What is a Song-form? (33)

What is a Two-part (35); a Three-part Song-form? (40)

Chart the most frequently used Two and Three-part Song-forms.

Give the development of the Three-part Song-form. (50)

What is a Coda? (45)

What is an Introduction? (52-56; 268) What purpose does it serve? (52)

What is a Theme and Variation? (57) What kinds are there? (58-60) Give its development. (62-63)

Describe the character of:—a Ground motive, Basso Ostinato, Passacaglia, Chaconne. (66-69)

Define and chart a Song-form and Trio. What types are there? (72-81)

What is a Trio? (73) Why is it so called? (73)

What are the generally accepted keys of the Trio? (74)

What other names are given to the Trio? (76)

How early was the Song-form and Trio used? (78)

What is a transition? (80)

What is the difference between a three-part Period and a Three-part Song form; between a Three-part Song-form and a Song-form and Trio?

What two kinds of Song-form and Trios are there? (79) Describe each.

What is a Rondo? (92) Give its development.

Chart a Simple Rondo with one; two; three subjects. (97)

What is the form of the Rondo subjects? (99)

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Chart the development of the Sonata form. (158-167)

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